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THE AMERICAN MUSIC LOVER

Edited by PETER HUGH REED



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Portrait Insert— BENNY GOODMAN

RECORD NOTES & REVIEWS - OVERTONES

SWING MUSIC NOTES - RECORD COLLECTORS' CORNER

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*Sincerely,
Benny G.*

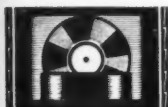


G-MAILLARD-KESSEL

THE AMERICAN MUSIC LOVER

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Inserts: Prominent Musical Personalities — Past and Present

No. 13 — BENNY GOODMAN

(These pictures are for framing at the wish of the reader. They should be cut apart with a knife.)

A BENNY GOODMAN DISCOGRAPHY

DURING THE ELEVEN YEARS THAT HE HAS been making phonograph records, Benny Goodman has played with every conceivable type of combination, ranging from commercial "Slop" bands to the very austere Budapest String Quartet. Because Benny played in so many pick-up studio groups in recordings released under such obscure labels as Banner, Cameo, Lincoln, Harmony, Perfect, Melotone, and original Vocalion, perhaps I should add the qualifying word "known" to the title of this article.

To start at the beginning of Goodman's recording career — in 1927 our subject was a callow youth of eighteen playing with Ben Pollack's band. Old-timers will recall that the original Pollack combination of this period featured Jimmy MacPartland (cornet) and Glenn Miller (trombone-arranger) and that the outfit was rated on a level with the great Jean Goldkette Orchestra of the same time.

As with Goldkette, Pollack's Victor recordings were generally commercial and the hot soloists made too few appearances, considering the available talent on hand. Benny's tone on the Pollack numbers is pretty harsh and thin compared with his present day clarinetting. However, his style is unmistakable and there are many (enthusiasts and musicians) who will tell you that Goodman's playing was more inspired in the 1927-1930 era than it is today.

Following is a condensed list of Pollack Victor titles featuring Benny in solos of 8 bars or more. Indicated also are the noteworthy appearances of MacPartland, Miller and Jack Teagarden (who later replaced Glenn Miller).

Recorded 1927

Victor 20408—"Deed I Do" — & trash — Half chorus of Benny, MacPartland and Miller 8 bars each.

Victor 20425—"He's the Last Word" & tripe — 16 bars of Benny and Jimmy MacPartland — 8 bars of Glenn Miller. A very modern arrangement, by the way.

Victor 21184 — "Memphis Blues" and "Waitin' for Katie" — This is the best coupling ever made by Pollack. All the boys

have copious solos, and Miller's arrangement is also worth noting.

Recorded 1928

Victor 21437—"Singapore Sorrows" and "Sweet Sue" — first side (a steal on "Limehouse Blues"), features half-choruses by Benny and Jimmy, in addition to 8 bars of Glenn Miller. Reverse is negligible.

Victor 21743—"Buy Buy For Baby" and "She's One Sweet Showgirl". "Buy Buy" introduces Jackson Teagarden, trombonist supreme (who replaced Glenn Miller), in a half chorus. Benny is allotted 24 bars immediately following a brief hot interlude by Jimmy MacPartland. Reverse features only Jimmy in first half of final chorus.

Recorded 1929

Victor 21827—"Sentimental Baby" and stuff — featured respectively are Jimmy MacPartland (full chorus), Jack Teagarden (16 bars), and Benny in a not-so-hot half chorus.

Victor 21858—"Futuristic Rhythm" and junk — This features half-chorus of spirited Teagarden and 8 bars of uninspired Benny.

Victor 21941—"Ma Cherie" and "Louise". First side N. G. In "Louise" Jimmy MacPartland takes the opening chorus, and Benny appears for 16 bars in closing chorus.

Victor 21944—"On with the Dance" and "My Kinda Love" — Benny has an entire chorus on the first title, and 16 bars on the reverse. Jackson comes through with a grand "fluff" in an otherwise good hot chorus in "My Kinda Love".

Victor 22074—"Bashful Baby" and trash. Here again Benny plays superbly for a full chorus. Jimmy is featured for 16 bars of last chorus.

Victor 22267 — "Keep Your Undershirt On" and . . . Teagarden does fairly well for 16 bars and Benny does badly for 8 bars immediately following.

The Pollack band recorded three selections in 1929 for Okeh under the pseudonym of Louisville Rhythm Kings, one of which features Benny in half chorus.

Okeh 41189—"In a Great Big Way" and "Let's Sit Down and Talk About You" —

WARREN W. SCHOLL

First side features the half chorus of Benny and 8 bars of Jimmy MacPartland. Reverse typically commercial.

Parlophone (French) 22305—"Shout Hallelujah! 'Cause I'm Home"—This title was issued only in France. I have never heard it, but judging from its title, Benny probably does some solo work here too.

Ben Pollack also made a number of selections for the "two-bit" record companies, mostly commercial affairs, but the following two records definitely feature Benny and Jackson. Perfect 15424: "Sing Song Girl" and commercial title—Oriole 2214: "I'm a Ding Dong Daddy" and commercial title.

Under the title of Ben's Bad Boys, Benny and several members of the Pollack group did two sides for Victor in 1929. Both were much hotter than the usual Pollack recordings. Victor 21971—"Wang Wang Blues" and "Yellow Dog Blues".

The entire Pollack band is supposed to have done two hot numbers for Victor in the race series, using the name Slim and His Hot Shots, according to all the authorities. Victor 38044—"That's a Plenty" and "Mississippi Stomp". These are two thoroughly bad performances, and if the boys were trying to mask their styles for the occasion they certainly succeeded.

When Benny wasn't playing with Pollack he made the rounds of numerous record studios, together with Jimmy MacPartland, Glenn Miller, Jack Teagarden, Bud Freeman, and others, playing in all kinds of combinations recruited from time to time. Generally the boys played purely hot tunes and the results were truly remarkable. What makes this section of Goodmaniana so difficult to trace is the fact that the records, when released, appeared with such dubious noms-de-plume as *Lumberjacks*, *Whoopie Makers*, *Kentucky Grasshoppers*, *Jimmy McHugh's Bostonians*, *Cotton Pickers*, *Mill's Musical Clowns*, etc.

Occasionally his own name was used, as in the case of six numbers that were recorded for Brunswick in 1928. Personnel of the particular group used comprised the usual trio of Goodman - MacPartland - Miller and rhythm section from the Pollack band.

Brunswick 3975—"Blue" and "Shirt-tail Stomp". Benny plays an entire chorus of "Blue" on the alto sax. "Shirt-tail" is a rare example of Benny's exquisite sense of humor. A fine piece of musical satire is this number (currently available in Germany-Brunns. A-7815).

Brunswick 4013—"Room 1411" and "Jungle Blues" (currently available in Germany-Brunns. A-7839).

Vocalion (controlled by Brunns.) 15656—"Wolverine Blues" and "Jazz Holiday". The first title has recently been re-issued by the Hot Record Society.

The following record, released under Benny's own name, was recorded the next year. Personnel featured Joe Sullivan (piano), Wingy Mannone (trumpet), Bud Freeman (tenor sax), Harry Goodman (bass), Bob Conselman (drums), and of course Benny (clarinet). Brunswick 4968—"Muskat Ramble" and "After Awhile".

To return to the nom-de-plume angle, Benny, Jimmy, Bud and Jackson formed the nucleus of the group recording the following rare items (between 1928-1930).

Under title of *Kentucky Grasshoppers*:

Banner 6295—"Four or Five Times" and "Tight Like That"—Banner 6360—"Makin' Friends" and . . . —Teagarden takes two trombone choruses and a vocal refrain.

Cameo 9015—Accompaniment to Coot Grant and Kid Wilson in "Ducks" and "Mama Didn't Do It".

Under title of the *Lumberjacks*:

Cameo 9030—"Whoopie Stomp" and . . .

Under title of *Cotton Pickers*:

Cameo 9048—"St. Louis Blues" and "Railroad Man" (also issued on Regal, Perfect and Pathe).

Cameo 9027—"Some of These Days" (also Pathe) and "Hot Heels".

Under the title of *Jimmy McHugh and His Bostonians*:

Harmony 636—"Whoopie Stomp" (different from the Cameo version) and "Futuristic Rhythm".

Velvet-Tone 1795—"Baby" and . . . features lots of MacPartland, 8 bars of Tea-

garden, and a smattering of Benny during the introduction.

Under the name of *Mill's Musical Clowns* (Jack Pettis replacing Bud Freeman on these tunes):

Pathe 36955—"Sweetest Melody" and . . .

Pathe 37054—"Freshman Hop" and "Bag O' Blues" (under title of *Ten Freshmen*).

Under title *Whoopie Makers* (MacPartland, Teagarden, Goodman, Freeman, et al.):

Perfect 15126—"Bugle Call Rag" and "St. Louis Blues".

Perfect ??? — "Whoopie Stomp" and "Makin' Friends".

Perfect 15217—"It's So Good" and "12th Street Rag".

Perfect 15223—"Dirty Dog" and "Sorority Stomp" (also released on Regal 8813 under name Gil Rodin and his Boys).

All the above titles have been discontinued with the exception of *It's So Good* and *Makin' Friends* which recently were reissued by New York's Commodore Music Shop.

Under name of *Jack Winn and his Dallas Dandies* (same as above minus Freeman).

Vocalion 15860—"Loved One" and "St. Louis Blues" (latter played by different band under same name).

Under title *New Orleans Ramblers* (vocals by Teagarden):

Melotone 12133—"I'm One of God's Children" and "No Wonder I'm Blue".

Melotone 12230—"That's the Kind of a Man For Me" and . . .

Probably the best known and most popular records Benny appeared on prior to 1930 were those which he played with the Red Nichols Five Pennies (1929-1930). With such celebrities as Adrian Rollini (bass sax), Gene Krupa (drums — Benny's first appearances with the man who later became so closely identified with him were with Nichols), Eddie Lang (guitar), Jimmy Dorsey (alto sax), Jack Teagarden (trombone), Bud Freeman (tenor sax), Joe Sullivan (piano) and others comprising the line-up when Benny arrived, the Nichols offerings could be nothing less than sensational. Benny played some of the best clarinet of his career under this set-up. His choruses in *Who*, *China Boy* and *Dinah* by Nichols would do justice to him if repeated today. I chose these particular tunes for comparison because Benny has recorded them all recently with either the trio or quartet for Victor. Greater facility and clarity of tone are evident in the new versions, but for really original ideas and un-

restrained spirit, the older records will more than stand the comparison. Following are the Nichols-Goodman recordings. Above personnel is collective only.

Brunswick 4363, "On the Alamo" and "Chinatown"; 4373, "Indiana" and "Dinah"; 4790, "Nobody Knows" and "Smiles"; 4877, "China Boy" and "Peg O My Heart"; 4885, "The Sheik of Araby" and "Shim-me-sha-wabble"; 4925, "Who" and "Carolina in the Morning"; 4944, "Sweet Georgia Brown" and "By the Shalimar"; 4957, "I Got Rhythm" and "Embraceable You" (semi-commercial); 4982, "Linda" and "Yours and Mine" (semi-commercial); 6013, "Rockin' Chair" and "My Honey's Lovin' Arms"; 6014, "Blue Again" and "When Kentucky Bids the World Good-night" (commercial); 6026, "On Revival Day", parts 1 and 2 — vocals by Teagarden. Benny is introduced by name on this number; 6029, "You Said It" and "Sweet and Hot" (commercial); 6035, "Peanut Vendor" and "Sweet Rosita"; 6058, "Corrine Corrina" and "Bug-a-Boo"; 6068, "Things I Never Knew" and "Keep a Song in Your Soul"; 6070, "Were You Sincere?" and "Teardrops and Kisses"; 6118, "Love Is Like That" and "You Don't Know What You're Doin'"; 6138, "Slow But Sure" and "Little Girl"; 6149, "Moan You Moaners" and "How Come You Do Like Me Like You Do?"

Red Nichols hired Benny in 1931 to do four more commercial tunes for Victor with an orchestra that consisted of all-star musicians. What a colossal waste of talent at this session! Personnel included Tommy Dorsey, Glenn Miller (trombones); Benny Goodman (clarinet); Sid Stoneburg, Pete Pumiglio (saxes); Carl Kress (guitar); Gene Krupa (traps); Roy Barge (piano); Ruby Weinstein, Nichols (trumpets); Johnny Davis (vocals). Note the presence of four men who lead their own bands today. Here is what this great outfit recorded:

Victor 23026—"I'm Tickled Pink with a Blue-eyed Baby" and "That's Where the South Begins".

Victor 23033—"At Last I'm Happy" and "If You Haven't Got a Girl".

Another group that Benny recorded with during 1929 was an outfit headed by Jack Pettis. In addition to Benny, the late Dick McDonough (guitar); Glenn Miller, and Bill Moore (trumpet) were the stars of the outfit.

Okeh 41410, "Bag O Blues" and Eddie Lang's Orchestra in "Bugle Call Rag"; 41411, "Sweetest Melody" and "Freshman Hop" — In the last chorus of *Freshman Hop* Benny plays hot alto sax for 8 bars, in addi-

tion to an entire clarinet chorus earlier in the record.

Vocalion 15703, "Dry Martini" and "Hot Heels"; 15761, "Fireworks" and "Broadway Stomp".

Another recording group that Benny played with in 1930 was one directed by Rube Bloom, featuring likewise Tommy Dorsey, Adrian Rollini, and Phil Napoleon (trumpet). Under the title of *Rube Bloom and his Bayou Boys*:

Columbia 2103, "St. James Infirmary" and "The Man From the South"; 2186, "Bessie Couldn't Help It" and "Mysterious Mose"; 2218 "On Revival Day" and "There's a Wah Wah Girl from Caliente".

Under title of the *Seven Hot Air Men*, Benn, Manny Klein, Stan Kling and others did two titles in 1929. Columbia 1850, "Gotta Feeling for You" and "Low Down Rhythm".

The name *Charleston Chasers* originally was invented to cloak the identity of the Red Nichols Five Pennies (1927), but after Nichols stopped making records for Columbia (1929) Goodman soon became identified with the same title. Following are the Columbia Charleston Chasers recordings on which Benny can be heard.

Recorded 1929

Columbia 1989, "Turn on the Heat" and "What Wouldn't I Do For That Man?" — This record features Benny, Miff Mole (trombone), Phil Napoleon, and Babe Rusin (tenor sax) as leading soloists. It has added historical value by virtue of the fact that it marks one of the very few occasions when Miff and Benny appeared on the same record.

Recorded 1930

Columbia 2219, "Wasn't It Nice?" and "Here Comes Emily Brown" — features Benny, Tommy Dorsey, Phil Napoleon, Stan King and others.

Recorded 1931

Columbia 2415, "Beale Street Blues" and "Basin Street Blues" (reissued as Brunswick 7645). This coupling was so outstanding that it had to be issued by popular demand. Playing with Benny on this date were Jack Teagarden (trombone and vocals), Charlie Teagarden (trumpet), Gene Krupa (drums), Art Schutt (piano), Dick McDonough (guitar), Harry Goodman (bass), Glenn Miller (trombone and arranger), Ruby Weinstein (trumpet), Larry Binyon and Sid Stoneburg (saxophones).

Released under Benny's own name was the following pair of pop tunes (1931): Colum-

bia 2542, "Help Yourself to Happiness" and "Not That I Care".

Between 1929 and 1930 Benny made a number of appearances with Irving Mills' *Hotsy Totsy Gang*. This special studio outfit changed personnel every time a record session was announced and since the records are so rare, I shall merely list the entire series. It is known that Jimmy Dorsey and Fud Livingston alternated with Benny on some of these sessions, yet nobody seems to remember the exact titles on which he appeared. Therefore keep in mind that the clarinetists on these discs were Benny Goodman, Jimmy Dorsey, or Fud Livingston.

Brunswick 4014, "Doin' the New Low-down" and "Diga Diga Do"; 4112, "I Couldn't If I Wanted To" and . . . ; 4122, "Since You Went Away" and . . . ; 4200, "Out Where the Blue Begins" and "Futuristic Rhythm"; 4459, "Harvey" and "March of the Moodlums"; 4482, "Can't We Get Together" and . . . ; 4498, "Some Fun" and . . . ; 4674, "My Little Honey and Me" and . . . ; 4838, "Crazy About My Girl" and "Railroad Man"; 4983, "Deep Harlem" and "Strut Miss Lizzie"; 4998, "What a Night" and "I Wonder What My Gal Is Doin'".

Only twice in his recording career did Benny play in the presence of the great Bix Beiderbecke. The first time occurred in May 1930 when Hoagy Carmichael organized an all-star recording outfit for Victor. Personnel of the aggregation consisted of Bix (cornet), Benny (clarinet), Tommy Dorsey (trombone), Joe Venuti (violin); Eddie Lang (guitar), Gene Krupa (drums), Harry Goodman (tuba), Bud Freeman (tenor sax) and two other musicians.

Victor 38039, "Rockin' Chair" (reissued currently on Victor 25494); "Barnacle Bill the Sailor" (reissued in Beiderbecke memorial album — 25371).

Benny's other appearance with Bix took place when the latter organized his studio band in September 1930, doing three commercial selections for Victor — Victor 23008, "I'll Be a Friend with Pleasure" and "I Don't Mind Walkin' in the Rain"; 23018, "Deep Down South" and . . . — (reissued in Beiderbecke album 25370).

According to Pee Wee Russel the clarinet-saxophone section of the band Bix assembled consisted of Benny Goodman, Jimmy Dorsey, and Pee Wee himself. What do you think accounted for the presence of three equally great instrumentalists on one record? Bix was a very considerate fellow and in order not to offend either of the three men whom

he knew and admired he hired them all to play in his band.

About 1931 Benny made a series of very commercial recordings with a band under his own name for Melotone. Jack Teagarden and the late Eddie Lang are featured on several selections, and of course Benny takes a few solos himself; so I'm including the entire list below:

Melotone 12023, "And Then Your Lips Met Mine" and "He's Not Worth Your Tears"; 12024, "Overnight" and "Linda"; 12073, "That's A Plenty" and "Clarinetitis",

solos with rhythm accompaniment; 12079, "Falling in Love Again" and "If You Haven't Got a Girl"; 12100, "99 Out of 100" and "Mine Yesterday, His Today"; 12120, "Can We Live on Love" and "When Your Lover Has Gone"; 12138, "I Wanna Be Round My Baby" and "What Have We Got To Do Tonight"; 12149, "Little Joe" and "It Looks Like Love"; 12205, "It's Slow But Sure" and "You Can't Stop Me From Lovin' You"; 12208, "Pardon Me Pretty Baby" and "What Am I Gonna Do For Lovin'?"

(Concluded in Next Issue)

BALLET MUSIC ON RECORDS

FRANCIS ROBINSON

BALLET, SAYS S. HUOK, HAS GROWN FROM fad to food and become a cultural necessity in the United States. The crowds which packed the galleries and pressed against the rear orchestra rail of the Metropolitan Opera House during the last three weeks of October would seem to bear out the celebrated impresario's observation. It was the most brilliant season of ballet New York has been since 1917 and the Ballet Russe de Monte Carlo is now on a tour of sixty principal cities of the United States.

This enthusiasm for the ballet, Mr. Huok points out, has grown up in our land during the past four years. The first Monte Carlo troupe was a sort of second-generation pioneer. Ten years had passed since Pavlova's last tour and a new audience had to be initiated into the joys of the Russian Ballet. Mr. Huok set up his 1933-34 company in the St. James Theatre, a larger than average Broadway playhouse. Now the three thousand-odd seats of the Metropolitan Opera House will not hold the recent converts who crowd in with the oldtime devotees of this glorious art. They are increasing by thousands over the country.

So close has the bond become between serious dancing and great music that in most

of the large centers visited the local symphony orchestra plays for the Ballet Russe and is glad of the chance. On the mornings after local performances, ballet-goers march on the phonograph stores requesting records of the music to their favorite numbers. Of course, standard works which existed long before dancers thought of doing *tour jetes* to creations of pure music, were available, but many important ballet items were lacking. Chopin's music, for instance, could be had in piano versions galore of preludes, waltzes, and mazurkas, but *Les Sylphides*, for a quarter of a century one of the best loved of all ballets, did not find its way into a record catalogue until about three summers ago.

Record companies, aware that the ballet-lover is in dead earnest, have sensed the demand and are now rapidly getting the best known works of the current repertoire on discs. There is already an imposing list from which to choose. Indeed, it is so extensive that one article could not hope to cover all the material. As a starter and as the framework for this article, let us take the Monte Carlo repertoire of this season and see what is available on records. First, there is Beethoven's *Seventh Symphony*. The latest re-

cording of the work that Wagner called the "apotheosis of the dance" is Toscanini's with the New York Philharmonic Orchestra (VM-317). There are some of us, however, who still adhere to Stokowski's ten-year-old version with the Philadelphia Orchestra (VM-17), perhaps because it was the first fine recording of this work.

Petrouchka, that masterly tragedy of passion in a puppet show which Stravinsky gave the modern ballet, is conducted on records by the composer himself (C-67537-9) but most collectors prefer the compelling reading by Koussevitzky (VM-49). The set would be worthwhile if only for *The Dance of the Bear*. This was the only section of the work which seemed to affect poor Nijinsky when he was taken up to Paris in the hope that a performance of the ballet he created would penetrate his clouded brain. But the glaze did not dissolve from his eyes. The first *Petrouchka*, according to a dancer who was in the company on that sad occasion, appeared to be about to smile. Those seated with him thought his set mouth was about to yield but the greatest dancer who ever lived sank back into his place and into his strange silence without uttering a sound.

The *Polovtsian Dances* from Borodin's *Prince Igor* remain as exciting as they were when the Russian Ballet first burst upon an amazed Western world. There is an early recording by Stokowski (V-6514); and the Philadelphians, again with Stokowski, recently played the *Dance of the Polovtsian Maidens* (V-499). It is a captivating set but no opera lover and certainly no ballet lover should miss the full choral version by the Leeds Festival Chorus and the London Philharmonic Orchestra under Sir Thomas Beecham (C-68384-5). Beecham has a way with this music that is all his own. Hearing these thrilling records and keeping in the mind's eye Fokine's savage choreography and the crashing colors of Nicholas Roerich's scenery and costumes, you get an idea of what it would be like if ever a first class opera company got together with a first class dance organization instead of passing off on the patrons a shabby incompetence insultingly labeled ballet. Listen particularly to the maidens' song (as it is danced there is a subtle three-step figure against a four-beat measure), and to the *Dance of the Warriors* when the half-wild tribesmen throw their bows in the air and leap to catch them.

Another number based on tales of Russia's past and also to the music of Borodin was introduced this season. It is called simply *Bogatyri* (*Heroes*) and although critics at



the New York première found it difficult to determine who was in love with whom and what the fighting was about, the new work succeeded in making a profound impression — sufficient to warrant an extra performance at the all-Massine program demanded by the *maitre's* admirers.

For its story, *Bogatyri* goes back to the time of Prince Vladimir, the first Christian ruler of Russia, whose daughter was spirited away by an ogre. There are scenes in a Tartar camp and in the ogre's garden before the Princess Anastachiuska is rescued by the *Bogatyri*. Dobryna Nikitich, bravest and most romantic of the heroes, challenges the ogre to single combat and emerges victorious. By drinking a goblet of his vanquished foe's blood he is imbued with the ogre's strength and power. Back at Kiev, the Princess marries her deliverer and at the nuptial feast appear all the legendary heroes of the *Bogatyri*. If the ballet sounds like a conglomeration of left-over scraps from *Fire Bird* and *Igor*, it is the fault of of this inadequate description. To be sure, the primeval Slavic spirit dominates in *Bogatyri* just as it does in the earlier works but the new ballet is given a striking treatment all its own; and Nathalie Gontchorova's sets and costumes would have satisfied Bakst's wildest yearnings. For his music, Mr. Massine has used the entire *Symphony No. 2 in B Minor* of Borodin. This work can be had in Victor al-

bum 113, played by the London Symphony Orchestra. The name of Albert Coates on the label as conductor should be enough to recommend the set, for his powerful baton, as usual, elicits the requisite bite and vigor. The quieter sections of the ballet's action are set to the *Nocturne* from Borodin's *String Quartet No. 2 in D Major*, orchestrated by Nicholas Tcherepnin. The quartet is recorded in its original form by the Pro Arte Quartet (VM-252). The remainder of the choreographic drama employs two movements of Borodin's unfinished *Symphony No. 3 in A Minor*, orchestrated and "finished" by Alexander Glazounov. No recording of this work has been traced, which is unfortunate for collectors. It contains some tremendously stirring pages.

Mia Slavenska and Igor Youskevitch, two youthful newcomers this season, in *Spectre de la Rose* made us feel that the days of great dancing are not over. The music, as everyone knows by now, is Weber's *Invitation to the Dance*, and there is a new record of it by Stokowski and the Philadelphia Orchestra (V-15189). There are also discs by Furtwaengler and Weingartner, one with the Berlin Philharmonic, and the other with the Basle Symphony (C-7198M). The latter arrangement, made by Weingartner, although not used for the ballet, is a most effective one, combining the main themes in the latter part of the piece.

Le Beau Danube, Massine's delightful picture of the Vienna that was, is, of course, all Johann Strauss. The effective sequence of Johann's endearing melodies is played in its entirety by the London Philharmonic Orchestra (VM-414) under Antal Dorati, heard here frequently as ballet conductor before the new company was organized.

Gaité Parisienne, the sparkling French sister of *Le Beau Danube*, was the most popular novelty of the season, closing about half the programs. One critic said that the lovely duet danced by Danilova and Franklin would become the Waltz of the Year. That may be, but if you want it now on records you have to buy the whole overture to Offenbach's *Orpheus in Hades*. The waltz comes as a violin solo right at the beginning of the second side. Leo Blech recorded it with the London Symphony Orchestra (G-DB1673) but there is a lively enough black label domestic recording by Rosario Bourdon and the Victor Symphony Orchestra (V-35881). The latter is done with just the right amount of verve and faithfully reflects the Second Empire ornateness of the score. You can hear some more of the *Gaité Parisienne*

music in the *Orpheus* overture and you can hear the naughty can-can music brilliantly performed on Victor disc 35213. Nobody who saw it will want to forget the daring high steps of the cocodettes. The second duet is the familiar *Barcarolle* in a melting orchestration by Manuel Rosenthal in collaboration with Jacques Brindejone-Offenbach. This overworked number, which has probably kept *The Tales of Hoffmann* alive, has been recorded more times than anybody would dare try to count. It has been sung by the world's greatest voices, it has been saxophoned, and no doubt it has been whistled, but you have never heard it until you listen to it in the new arrangement with divided muted violins — the lover's good-night music as the amber bulbs dim and the vivid set is drenched in blue light. *Gaité Parisienne* should be a "must" for the recording companies very soon. There is a fine recording of the *Barcarolle* interpreted by Sir Thomas Beecham, that wizard of nuance (C-68692D).

L'Après-Midi d'un Faune has lost little of its interest since Nijinsky created a major scandal in Paris twenty-six years ago by showing all too realistically what a faun thinks about of an afternoon when he finds a nymph's scarf. The Debussy prelude is recorded with all its tonal haziness and shimmer by Stokowski and the Philadelphia Orchestra (V-6696). (It is rumored that he has recently re-recorded this piece.) It is no accident that the name of the podium's Apollo appears frequently in this article. Stokowski has always shown the utmost appreciation for fine dancing and has given ballet freely of his stimulating activity. In former years, when he conducted more frequently in Philadelphia, he always put his orchestra through its paces for the Ballet Russe's regular season. Before the first Monte Carlo company was even organized, he conducted a stupendous performance of Stravinsky's *Le Sacre du Printemps* at the Metropolitan Opera House, with Massine responsible for the dancing. It was the first time these sensational scenes of pagan Russia had ever been offered in ballet form in America and the first time the Philadelphia Orchestra ever participated in a stage production. Stokowski's powerful interpretation of Stravinsky's powerful score is in Victor album M-74 and is vastly to be preferred to the composer's own (CM-129)*.

*The best interpretation of this work on records was made for French HMV by the Paris Symphony under the direction of Pierre Monteux, who conducted its premiere performance. Unfortunately this recording has been withdrawn. — Editor.

Can-Can Dancers
in
Gaité Parisienne

Carnaval is another holdover from the early days of Ballet Russe as we have come to know it today. It was first produced in 1910, in all the imperial glitter of the St. Petersburg theatre, and Nijinsky's *Harlequin* is now a legend. Goossens and the London Philharmonic give an authentic account of Schumann's fantasy (G-C2916-8) about poor Pierrot. Some say the orchestration was by Glazounoff, others claim it represents the combined work of Glazounoff, Rimsky-Korsakoff, Liadoff, and Tcherepnin. For those who do not care who orchestrated it and prefer the music as it was written — a series of piano sketches — there are complete recordings by Rachmaninoff, Godowsky, and Cortot, all different and all worthwhile.

Another current novelty, appearing under the lengthy title of *L'Epreuve d'Amour or Chang-Yang and the Mandarin*, turned out to be in its most tuneful passages some of Mozart's good old German dances with a coat of Chinese lacquer — Viennese chinoiserie, the ballet's souvenir program called it. The German dances are available on a number of excellent domestic and imported records.

Les Sylphides is one of the dance classics of all time and one which ballet lovers speak of in only the most reverent tones. Fokine devised it, and throughout the years it remained Diaghileff's favorite. Pavlova danced it all over the world under the name of *Chopiniana*. The backdrop is borrowed from Cortot's *Dance of the Nymphs* and even those perverse souls who dislike ballet cannot resist the prize selection of Chopin melodies. The records by Malcolm Sargent and the London Philharmonic Orchestra (VM-306) are notable. In addition to giving you some of the best and most characteristic music the Polish master ever penned, the set possesses a superfine clarity and range. It is a masterpiece of orchestral recording. Unfortunately the orchestration on records is the White and Murray score. Be it said to the everlasting credit of the new Monte Carlo Ballet Russe the original version by Glazounoff, Stravinsky, and Taneef was restored this season for the first time in many years, Vittorio Rieti's having been used by previous companies.

Massine doing a jota under a coat of dark sun-tan grease paint and Picasso's famous decor for *Three-Cornered Hat* are, like Falla's music, forever Spain. Massine and Picasso you will have to go to the opera house or theater to see. Three of Falla's insinuating dances you can have in your own home if you want them, on two 10-inch records.



brilliantly played by the Boston "Pops" Orchestra under Fiedler's dynamic direction (VM-505). The items included are *Neighbors' Dance*, the *Miller's Dance*, and *Finale*.

Swan Lake, for several seasons a favored vehicle for the flawless art of Alexandra Danilova, comes back this year in a longer version, if not in the original two acts and three scenes. John Barbirolli and the London Philharmonic have recorded a "suite" from Tchaikowsky's first ballet (V-11666-67) which includes the waltz and *Dance of the Little Swans*. *Aurora's Wedding*, that other Tchaikowsky warhorse taken from the "happy ending" music of *The Sleeping Beauty*, was performed here often in former seasons but is not in the repertoire for this tour. If ever *arabesques* and *entrechats* and *jouettes* were expressed musically, Tchaikowsky put them down with crystal clearness in the music incorporated in *Aurora's Wedding*. The ballet is recorded by the London Philharmonic Orchestra (VM-291) and the conductor is Efrem Kurtz, who led Pavlova's orchestra for many years and continues as musical director for the new Monte Carlo Company. He gives on records the respectable and spirited performances which ballet lovers know they can expect of him.

Gluck's *Don Juan* did not seem to win the attention which its merit should have commanded. Originally performed at the Burg Theater, Vienna, in 1761, it was lost for

years and re-created two summers ago in London by Michel Fokine. This choreographic tragi-comedy in three tableaux after G. Agniolini treats only of the Don's affair with Anna. The Commander's helpless daughter has to symbolize all of the Don's feminine conquests and right well she does it. At the end, however, as the Statue of the Commander rebukes the licentious nobleman for his dissolute life, the ghosts of the Don's dead mistresses rise and pass before his unrepentant and deriding eyes. When it is seen that he is past salvation, the Furies are loosed upon him in a scene of violent motion. The music is elegant and persuasive (Gluck carried some of it over into *Orpheus and Eurydice* which he wrote the following year and revised in 1774) and more of it should be recorded. There is only one disc (G-EH949), a group of unspecified excerpts played by a chamber orchestra and conducted by H. von Benda.

Coppelia, probably the earliest ballet to use the now threadbare plot of a doll's coming to life, was revived this season. With its

new scenery and costumes and a capital performance by Danilova, it proved to be a delightful addition. On two 10-inch records (PAT-X92369-40) Ruhlmann and an orchestra give us Delibes' prelude, mazurka, andante, the celebrated *Valse lente*, ballade, and *Valse de la poupée*. The *csardas* which Swanilda dances with her friends is recorded by Goossens and the London Symphony (V-4257). It was in *Coppelia* that the ballet first made use of the popular Hungarian dance. Kurtz and the London Philharmonic Orchestra recently recorded the *Theme Slav varié* and the *Csardas* (C-69323D).

From the standpoint of the dancing, it is a fine thing to have the current revival of *Giselle*. Dancer and ballet-lover alike have long since agreed that it is one of the supreme works, but Adolphe Adam's music is unimportant, and the dependable Mr. Kurtz and the Metropolitan Opera House Orchestra could do nothing about it. There is no listing of any of the music from *Giselle* on records. After all, there is a limit even to accommodating a ballet fan.

OVERTONES

■ RECENTLY THE AUSTRIAN AUTHORITIES announced a ban on all recordings made by Lotte Lehmann, the soprano, who took out her first citizenship papers in the United States a little while ago.

Lotte Lehmann, who stems from "Aryan" stock herself, has never been in sympathy with the Nazis. Early in the Nazi regime, she refused an engagement with the Prussian State Opera, declaring she would not sing where her repertoire was limited. Married to a non-Aryan, Mme. Lehmann has four step-children, for whom she owns great maternal love. Many have been her anxious moments in the past year, and it is rumored that the Nazi authorities confiscated all the singer's worldly goods in Vienna when they took that city over. Her step-children escaped from Austria shortly after the Anschluss.

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Foreign Releases This Month:

English

HANDEL: *Concerto Grosso in B mi., Op. 6, No. 12*; Bruno Walter and Conservatoire

Concerts Orch., H.M.V. DB3601-2.

SCHUBERT: *Sym. in C major*; London Sym. Orch., dir. Bruno Walter. H. M. V. DB-3607-12.

CHABRIER: *Ballet Music Cotillon*; Dorati and London Sym. Orch. Eng. Col. DX-877-8.

MENDELSSOHN: *Overture, The Hebrides*; Beecham and London Phil. Orch. English Col. LX747.

BRAHMS: *Variations on a Theme by Haydn*; Weingartner and London Phil. Orchestra. Eng. Col. LX744-5.

WEBER: *Oberon Overture*; Beecham and London Phil. Orch. Eng. Col. LX746.

MOZART: *Concerto in B flat, K. 456*; Lili Krauss & London Phil. Orch., dir. Goehr. Parlo-Odeon R20404-7.

BEETHOVEN: *Quartet in E minor, Op. 59, No. 2*; Lener Str. Qt. Eng. Col. LX740-3.

LISZT: *Concerto in A major*; Egon Petri and London Phil. Orch., dir. Heward. English Columbia LX737-9.

RACHMANINOV: *Prelude in D fl., Op. 32. No. 13.* and *Preludes in A fl., Op. 23. No. 8* and *A mi., Op. 32. No. 8*; Eileen Joyce. Parlo. E. 11377.

NIELSEN: *Sonata No. 2 in G mi., Op. 35*; Erling Bloch and Lund Christiansen. H. M. V. DB5219-20.

France

DEBUSSY: *Noctures*; Coppola and Orch. de la Soc. des Concerts du Conservatoire. H. M. V. DB5066-8.

IBERT: *Concertino da Camera* (Saxophone and Orch.); Marcel Mule and Chamber Orch., dir. Gaubert. H. M. V. DB5062-3.

RAVEL: *Introduction and Allegro*, for harp, string quartet, etc.; Lily Laskine, Calvet Qt., Moysse, Delecluse. H. M. V. K8168-9.

ROSENMULLER: *Sonata in E mi.*; Ensemble Instrumental "Ars Rediviva". H. M. V. DB5064.

ROUSSEL: *Le jardin mouillé*; and *Coeur en péril*; sung by Pierre Bernac. H. M. V. DA4918.

Lekho Dodi; and *Adonoi Molokh*. H. M. V. L1056. *Hamelekh*; and *Kaddisch*, L1057. *Avinou Makénou*; and *Adonoi Mélekh*, L1058. *Col Nidre*; and *Ossekho*, L1059. *Ono Tovo*; and *Vehacohanim*, L1060. *Schivo Berokhoss*; and *Oumordekhai Yoda* L1061. *Le Chant Hébraïque de la Synagogue Française*.

FAURE: *Thème et Variations, Op. 73*; Carmen Giullert. Pathé-PAT 113-4.

LISZT: *Hungarian Rhapsody No. 8*; Edward Kilenyi. Pathé PG-98.

Germany

STRAVINSKY: *Petroushka* (Complete Ballet); Stokowski and Phila. Orch. Electrola DB3511-14.

RECER: *String Quartet in E fl., Op. 109*; Strub Quartet. Electrola EH971-2, 1205-6.

BEETHOVEN: *Der Kuss*, and *Ich liebe dich*; sung by Walther Ludwig. Electrola EG-4016.

WEBER: *Der Freischütz - Arie des Max*; sung by Franz Völker. Polydor 67260.

LISZT: *Hungarian Rhapsodies Nos. 14 and 15*. Alexander Borowsky. Polydor 67210-11.

LISZT: *Bénédiction de Dieu dans la Solitude*; played by Louis Kentner. European Col. DX879-80.

SCHUMANN: *Variations sur le nom "Abegg"*, Op. 1; Clara Haskell. Polydor 561.121.

MOZART: *Sonata in C major, K. 545*; Jacqueline Blancard. Polydor 561.765.

MOZART: *Sonata in D major, K. 311*; Jacqueline Blancard. Polydor 561.122-3.

LA MESSE DE ST. HUBERT (Arr. Viney): *Trompes de Chasse*. Polydor 514.024-25.

BACH: *Inventions in C major, C minor, G major, Symphonies in C major, C minor*. Polydor 561.128. *Sym. in G major, Invention in D major, Sym. in D major, in D minor, and Invention in D minor*. Polydor 561.129. Both played by Alexander Borowsky.

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The first record issue from the new Columbia set-up (see editorial) will be Deems Taylor's *Through the Looking Glass Suite*, played by the Columbia Symphony Orchestra, direction of Howard Barlow. (Columbia set No. 350 — Price \$8.00).

Rumor has it that Columbia has had Maurice Evans in the studio lately making some excerpts from his *Hamlet* performance.

Bach's Church Cantatas on the Air

Phil Hart

THE CHURCH CANTATAS OF BACH REPRESENT one of the most valuable unexplored treasures of our musical culture; this set of some 200 Cantatas has probably received less attention in our concert halls and recording studios than any similar collection of comparable merit. The Gramophone Shop Encyclopedia (1936) lists only four complete recordings — three of them single records of short solo Cantatas. Now, however, the American radio audience is being given the opportunity to hear some of these works in authentic and competent performances. In presenting a Bach Cantata over the WOR-Mutual network each Sunday evening at 8. (E. S. T.) Alfred Wallenstein is pioneering in a field which has too long been neglected.

Bach wrote his cantatas to suit the varying resources of the *Thomaskirche* in Leipzig during his cantorship there. For that reason they vary in length and size from half-hour works for soloists, chorus, orchestra, and organ to short simple arias for solo voice with

instrumental obbligato and continuo. Wallenstein, with considerable resources, has been using the larger works; so far the Cantatas presented have employed several soloists, a chamber orchestra, organ, and chorus of 16 voices. While the general plan of the Cantatas varies, most of those presented over the radio adhere to the following scheme: An opening polyphonic chorus usually with the orchestra, a series of solo arias and recitatives, and a closing unaccompanied chorale.

Bach's parishioners are said to have complained of the elaborateness of his handling of the traditional church-tunes. If nothing else, this complaint is a valuable clue to the esthetic system of Bach's time; for Bach's church music was essentially an artistic expression based on the familiar church music of the day. The civilization of Lutheran Germany in the early 18th century was still centered about religious activities, and the church service, lasting three or four hours, was more than a ceremonial occasion; for the congregation it was also probably the chief source of artistic experience. In the *Thomaskirche* the chapel and the concert hall were combined and the music was an integral part of the service.

The Lutheran Church Calendar designates 55 regular services during the year for which music is needed; Bach wrote five full sets totaling 295 Cantatas, of which between 190 and 200 have been preserved. Each Cantata is a commentary upon the particular portion of scripture and service designated for the occasion by the Calendar, and the music used was to a considerable extent based on the familiar hymns and songs of the church. Consequently, the congregation was already familiar with the basic content of the Cantata; so we can see how they might well have had strong opinions on Bach's handling of the well-known themes.

Bach's treatment here is essentially the same as he used in the *Mass* and in the *Passions*. The musical setting and the orchestral interludes and accompaniment were illustrative of the sentiments or ideas associated with the words. Many critics, in an attempt to use Bach as a bulwark for their theories of "absolute" music, have missed much of the naive pictorialism of Bach's music. For instance in *Cantata No. 131, Aus der Tiefe rufe ich (Out of the deep I call unto Thee)*, the opening chorus contains a persistent rolling theme which continually surges up from

the lower registers, giving the effect of the churning of the sea. In another Cantata, when the contralto sings, "I will sing 'Welcome' unto Death when he comes," there is a strong figure in the accompaniment that suggests the firm tread of the Faithful as he goes forth to meet Death. Such examples are numerous and can easily be found in any of the Cantatas.* For Bach's was a vivid imagination — almost childlike in its simplicity and directness — and his settings of the words of his religious faith were actually striking commentaries on the belief which permeated his whole life. Just as the church service itself represented for the congregation the fusion of their artistic experience with the religious, so too the music which Bach wrote for these services is a perfect union of his creative genius and religious faith.

While we of today may not be able to see these cantatas in the same light as did the Lutheran of 1730, we not only can appreciate their significance for that time, but what is more important, we can enjoy them for what they are — truly beautiful pieces of music.

To his presentation of the Bach Cantatas, Alfred Wallenstein brings an authentic vigor and competence of execution that is on the order of the notable Busch recordings of the *Brandenburg Concertos*. The use of a small chorus and orchestra allows all the fine polyphony of Bach to be heard perfectly, and the solo work, while it may not be of virtuoso quality, has a freshness and enthusiasm that is all too often lacking in performances of Bach by more famous symphonic organizations. It might be added that although the Cantatas are sung in German, the preliminary comment on them is extensive and highly pertinent, so that the listener can have a very good idea of the meaning of the words. In every detail, in its competence and lack of annoying fanfare, this series is notable radio production of valuable music. And, with the memory of the inferior acoustic quality of his previous recordings all too fresh, may we not suggest that Wallenstein be given an opportunity to record some of these cantatas, this time in a good studio?

*For further discussion of this point, and of the Cantatas in general, the reader is referred to W. G. Whittaker's book on the subject, and particularly to Albert Schweitzer's great work on Bach, which treats them extensively.

A Typical
Audience

Symphony Concerts at the Los Angeles Public Library

F. H. Hyers

FAMILIAR STRAINS OF A BEETHOVEN SYMPHONY drift through the open door of a spreading concrete building set on a hill in downtown Los Angeles. It is evidently the performance of a great orchestra. Is this a concert hall with a symphony orchestra in rehearsal at the noon hour?

A visitor from an eastern city eagerly following the sound of the music passes through a door bearing an inscription "The World Is My Book" and on either side of the corridor sees stately rooms lined with many colored books. It is the Public Library of the City of Los Angeles, although it has none of the classical columns and forbidding stairs associated with the conventional library building.

The visitor enters an open door and finds himself in a lecture hall, the walls of which are hung with modern paintings. Scattered through the several hundred seats are silent listeners, most of them sitting alone, wrapped in the spell of a symphony orchestra. But on the platform there is no orchestra; instead there is a handsome walnut case from the open doors of which issue the majestic tones of an orchestra playing a Beethoven symphony as interpreted by one of the world's great orchestras on records.

Some members of the audience leave at one o'clock to return to their work. Others linger to the close of the program, listening to a chamber music number and a violin solo played by Jascha Heifetz. Signs on the door indicate that these concerts are given every day from 12 noon to 2 p. m., and that an hour of radio classical music will follow.

From the person in charge of the room the visitor hears that anyone may leave requests for favorite music selections at the Music Room of the library and these numbers will be played the following week if records are available. Among the requests which have been filled are performances of Beethoven's *Ninth Symphony*. Tchaikovsky's *Nutcracker Suite* and Shostakovich's *First Symphony*. Miniature orchestral scores and opera scores are often borrowed from



the Music Room in order that students may follow the themes while hearing the performance.

Much interested in this unique service found in a public library, our visitor goes to the Music Room and meets the head of the department of Art and Music, Miss Gladys Caldwell, who is thoroughly versed in music and who has made the library a center for information on the arts, and a clearing house for news of activities of the various art groups and musical organizations.

From Miss Caldwell it was learned that this new library service to music lovers has been made possible through a portion of a gift fund bequeathed to the Los Angeles Public Library by Alice M. Bluett. This provided for the purchase of an automatic phonograph machine and a library of records. Various instruments were given trial in the library, Miss Caldwell stated, and the one which gave the most complete satisfaction for tone, volume control and mechanical transference of records was chosen. Because of the difficult acoustics of the room, an amplifier was placed halfway back (about fifty feet from the platform) in order that pianissimo passages could be heard with ease in the rear of the room.

The concerts have aroused much interest, and many friendly offers of records have been made from music students who wish to share their treasures with the library audience. Shortly after the purchase of the phonograph, a gift of a fine library of records together with another machine was made by a Los Angeles woman in memory of her sister.



Exterior of
Los Angeles Library

Through the courtesy and generous cooperation of the record division of Birkel-Richardson, one of Los Angeles' leading music stores, it has been possible to offer selections from the Hollywood Bowl pro-

gram numbers during the summer months, and to give complete recordings of some of the operas to be performed later in Los Angeles by the visiting San Francisco Opera Company.

THE LIBRARY SHELF

MOZART: *The Man and His Works*. By W. J. Turner. 464 pp. New York: Alfred A. Knopf. \$4.00.

■ The distinguished English music critic here re-tells the story of Mozart's life and interprets the important events and characters in an interesting and individual manner. Especially clear-cut and convincing is the author's portrait of Leopold Mozart. As regards Wolfgang, it is Mr. Turner's belief that the outstanding qualities of his character were an extraordinary vitality and an equally remarkable sensibility; and the author offers much evidence to support his view. It is characteristic of Mozart that everyone who comes to know something about the man as well as his music comes to love him. Mr. Turner's affection for his subject is so great that it has led him to disregard some unpleasant possibilities. At the same time, however, his picture of the master is far from the harp-twanging cherub of the 19th-century tradition.

The book profits greatly by the use of generous excerpts from the letters of the Mozart family, many of them appearing in English for the first time. And Mr. Turner furnishes some penetrating remarks along with a very few statements that seem questionable. Here is an example of the first type: "Mozart was born in the *Sturm und Drang* period and belongs as completely and characteristically to the European romantic revival as William Blake . . . the French Revolutionary spirit was in full flood during his lifetime."

No attempt is made to survey Mozart's compositions; the emphasis here is on the life. The volume is enhanced by a selected bibliography, a chronological list of Mozart's works based on the Einstein revision of the Köchel catalogue, and reproductions of "all the important authentic contemporary

portraits of Mozart". Strangely missing from these portraits is one that some Mozarteans consider perhaps the most important of all — the picture drawn from life by Doris Stock at Dresden in 1789.

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THE PADEREWSKI MEMOIRS. By Paderewski and Mary Lawton. Illustrated. 414 pp. New York: Charles Scribner's Sons. \$3.75.

■ Paderewski can look back on a highly colored career, a career as brilliant-hued as his flaming head of hair was in its prime. One of the greatest pianists of his day, Paderewski was also one of the most lionized personalities of that time.

His story, as outlined here, takes us from his early childhood up to the beginning of the war (1860-1914). It is the story of a young Polish gentleman, interested in music, but unaware at first that a great career lay ahead of him. Although he studied several instruments in his youth, including the piano and the violin, he was first regarded by his conservatory instructors as a promising young composer rather than a pianist. Because his repertoire was insufficient he was forced to retire after his first concert at Paris in 1888, to learn more music. With determination and tenacity he set to work, however, and soon had the musical world widely acclaiming him. The ways of destiny are devious and strange. When Paderewski made his debut he little dreamed that thirty years later he was to become his country's first Premier.

In this, the first part of his memoirs, Paderewski naturally remembers people and events associated with the era immediately following his rise to fame (the last decade of the 19th century). Since he knew almost everybody of consequence in the musical world as well as leading figures in the vari-

ous countries he visited, the book is filled with comments and stories of interesting personalities, beginning with Leschetizky, his teacher.

These memoirs are Paderewski's own, written down from conversations with him by an American woman journalist, who unfortunately is not too skillful a collaborator. The lion of the keyboard could hardly be guilty of uttering some of the banalities included in these pages. The expression of thought is often too obviously that of a woman rather than that of Paderewski, the man. But the memories of a great artist are always of interest, and Paderewski's naturally are full of this essential quality.

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DISCOVERING MUSIC, by Howard D. McKinney and W. R. Anderson. New York: The American Book Co. \$3.00.

■ We have often been requested to recommend a book for the musically uninitiated as well as the not too well informed music lover. There are many books written for such readers but few achieve their purpose as well as this one.

This is not a new book. It was first published in this country in 1935, and a year later was brought forward in England. Its authors are both associated with musical instruction in colleges, Prof. McKinney being connected with Rutgers College in New Jersey, and Mr. Anderson (besides being on the critical staff of *The Gramophone*) being connected with the University of London.

The analyses of all the works considered in this book are admirably and engagingly contrived; the style is never dull or lacking in clarity. Each work is made to seem a musical adventure, as indeed it should be. The authors successfully enact the roles of guides, pointing out the salient points and pertinent details of the music, and, like good Alpine leaders, leaving the absorption of the whole and its eventual appreciation to the individual.

There are chapters on the art-song, the opera, the orchestra, the organ, the piano, and one on harmony, melody and form. The latter may be less conclusive than the rest of the book, but it serves a good purpose, one from which it is to be hoped everyone will derive some profit. The book is effectively illustrated.

Swing Music Notes

Enzo Archetti

■ SINCE HIS ARRIVAL IN THIS COUNTRY about a month and a half ago, Hugues Panassié has been the most lionized person in the jazz world. In fact, he hasn't had a moment of peace, for, with meeting the many friends he has created through correspondence and his writings, listening to the many musicians whom he had heard only in recordings before, and taking part in various broadcasts, recording dates, and interviews, he has been on a merry-go-round ever since he first set foot in Hoboken on October 12th. In addition to all this he has been invited to lecture or speak at various schools and colleges throughout the country. As a result, the visit which was planned for two months has now, of necessity, been extended to three — and it may be extended further.

It has been the great pleasure of this writer to meet Mr. Panassié for the first time after years of correspondence. The impression created by his letters and articles was more than substantiated by the man in person. Young, enthusiastic, he belies the seriousness and depth of his writings. One almost had expected to see a serious, elderly, professor-like person, weighed down by years and learning. Far from that! He simply exudes enthusiasm and energy. His initials are most appropriate — H. P.

One of his recent activities — and this is a scoop — was to supervise a recording session for Victor on November 21, at the New York studios. For this occasion, Panassié was asked to select a representative orchestra to record pure, uncommercial jazz. He was allowed absolute freedom in his selection and his choice of the following seven men is significant: Mezz Mezzrow, clarinet and leader; Tommy Ladnier and Sidney De Paris, trumpets; James P. Johnson, piano; Teddy Bunn, guitar; Elmer James, bass; and Zutty Singleton, drums. Significant for two reasons: first, because it represents the ideal size for a jazz band; second, because it reveals who, in Panassié's opinion (and Panassié is universally recognized as the leading authority on jazz) are the finest jazz improvisors in America today.

The plan for this session was to record six

or eight sides of unadulterated improvisations to be issued under the Blue Bird label, in an album. After more than four hours of free swinging, four sides were completed to the satisfaction of all: one was named by Mezz *The Revolutionary Blues*; a two-sided blues went unnamed; and *Loveless Love* was recorded by a quintet consisting of Mezz, Sidney, Teddy, Zutty and Elmer. The remaining sides had to be left undone.

On November 28th, another session was held to complete the originally planned recordings. For this date the musicians selected by M. Panassié were: Sidney Bechet, soprano sax; Mezz Mezzrow, sax and clarinet; Tommy Ladnier, trumpet; Teddy Bunn, guitar; Elmer James, bass; Cliff Jackson, piano, and Manzie Johnson, drums. Four sides were waxed: *Jorina*; *Really the Blues*, *When You and I Were Young*, *Maggie* (in an arrangement by Bechet and Mezz); and *Weary Blues*, all of which will be issued under the name of Tommy Ladnier and his Orchestra. Three of the first four recordings appear with label credit to Mezz Mezzrow and his Orchestra. The fourth, however, was not named, but it will probably be issued as by Mezzrow's Quintet.

In the opinion of this writer the second group of recordings was the more successful principally because of the splendid soprano sax playing of Sidney Bechet. These are pure jazz. All eight sides will be released early during the new year.

These sessions are but two on the program for Hugues Panassié during his stay in America. He has also been invited to supervise recordings for Decca and the Hot Record Society. More about these anon.

Accompanying M. Panassié during his visit is Mlle. Madeleine Gautier, his amanuensis, and a critic on jazz in her own right. She, like M. Panassié, proved to be a delightful person to meet and one who lived up to the impressions her writings had made.

The Hot Clubs of America have formed a National Advisory Board consisting of the following distinguished and heterogeneous company: Dorothy Baker (author of *Young Man With a Horn*), Paul Whiteman, Duke Ellington, Marshall Stearns (Professor of English at Yale University), Gene Krupa, Tommy Dorsey, Count Basie, Louis Armstrong, and Milton Gabler. Although the board has not yet revealed its purpose, one of its first acts was to make a plea "to all sincere and intelligent students of swing" to "help erase the stigma of sensationalism and

puerile ignorance that is now attached to swing music."

There have been two new special releases under the Commodore Classics in Swing label:

Countless Blues, and *I Want a Little Girl* (Moll-Mencher). Played by the Kansas City Six (Personnel: Eddie Durham, trombone and electric guitar; Freddie Green, guitar; Walter Paige, bass; Joe Jones, drums; Lester Young, clarinetist; Buck Clayton, trumpet). Commodore 509. Price \$1.00.

It will be immediately evident that this group is a bunch from Count Basie's band, minus the Count. A pity because the Count is a definite part of the picture; he lends an individual touch to the band. However, that does not by any means mean that the sides are poor. They have a character all their own.

In place of the composer's name after *Countless Blues* there is *Ad Lib Jump Blues* indicating that it is entirely improvisational. Maybe so, but the whole side is characterized by some excellent arranging which hardly sounds like jamming. If it is real jam, it speaks heaps for the ability of these men.

The introduction is by Eddie Durham on electric guitar. It leads to Lester Young's chorus immediately followed by a chorus on electric guitar by Eddie and answered by another clean, hot chorus by Lester. Buck Clayton takes up from there with a typical, restrained Negro chorus on muted trumpet, vibrant with feeling. The rhythm creates a discreet, powerful background. The final chorus, led by the clarinet, is nicely balanced. The electric guitar has the last word.

The reverse is a smoothly paced piece, on the slowish side, not too distinguished as a tune but nevertheless good material for Lester Young, who has the introduction and the first two choruses all to himself. His work is remarkably soulful. Buck Clayton joins him and the remainder of the side is theirs. The others remain in the background offering excellent support. Buck closes the disc. The recording on this side is not as good as on the *Countless*. There is a suggestion of blasting here and there.

Pagin' the Devil (Walter Paige), and *Way Down Yonder in New Orleans* (Creamer-Layton). Played by the Kansas City Six (personnel the same as in above record). Commodore 512. Price \$1.00.

A splendid example of good jazz and good jazz playing. The tempo is almost that of the blues. Walter Paige opens his composition with a chorus on bass backed by muted

trumpet and sax, and discreet drumming. The effect is most moving. Lester and Buck follow in order with good, clean choruses and then the piece reverts to an arrangement similar to that of the opening, with a neatly contrived fade-out. The entire effect of the composition is remarkable.

Way Down Yonder is an oldie and a swing artist's standby. There is a bouncing intro by all followed by a chorus on muted trumpet. Lester follows with probably the best solo on the disc but at this point the tune becomes unrecognizable. The whole continues at a slapping good pace with some good bits on electric guitar and as a finale, a return to the opening arrangement. All a bit confused and not as interesting as the other sides because it smacks of insincerity.

Editorial Notes

■ WE HAVE BEEN GIVEN TO UNDERSTAND that the Columbia Broadcasting System has taken over the Columbia Phonograph Company, and that beginning the first of the year Columbia Records will have many new and unusual features to offer. American orchestras and organizations which have been neglected by the American Record Company will, we are told, be represented in the coming Columbia lists. We expect to bring our readers an exclusive interview with an executive head of the new organization in the very near future, at which time we hope to have some interesting news.

In line with the above, George K. Throckmorton, president of the RCA Manufacturing Company, has given us an exclusive interview for early publication.

Owing to the fact that review material did not reach us until about the 25th and 26th of November, we had to advance our publishing date. We are certain that the majority of our readers will agree with us that this was to their advantage. If we have omitted to review any recordings upon which any reader would like our opinion, kindly drop us a card and we will be happy to reply.

To all friends and readers of *The American Music Lover*, the editor and his staff extend hearty greetings for the Holiday Season.

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Rhapsody in Blue (Gershwin) Piano Duo. Jose and Amparo Iturbi. Album M-517 (15215-15216). 4 sides. Price \$4.50.

Sonata in A Major (Scarlatti) and **Sonata in C Minor** (Scarlatti). Played on harpsichord by Yella Pessl. No. 1942, \$1.50

Pavane (Byrd-Stokowski) and **Gigue** (Byrd-Stokowski) — Philadelphia Orchestra, Leopold Stokowski, Conductor. No. 1943, price \$1.50.



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Record Notes and Reviews

Orchestra

BYRD (Arr. Stokowski): *Pavane*, and *Gigue*; played by the Philadelphia Orchestra, direction Leopold Stokowski. Victor disc 1943, ten-inch, price \$1.50.

■ Transcriptions persist. Like autumn leaves they fall plentifully and quickly. It is all a matter of whether you like your music as the composer conceived it, or as someone saw fit to dress it up.

On Victor disc 7873, The American Society of Ancient Instruments, playing an old instrumental transcription of the same *Pavane* which Stokowski has here arranged for modern orchestra, undoubtedly come nearer to the intentions of its 16th-century composer than the famous conductor does. Yet, despite the fact that what Stokowski gives us is more himself than William Byrd, one must perforce admit that he has contrived two exquisitely hued paraphrases here, and the recorders have served him faithfully.

DVORAK: *Symphony No. 5 in E minor (From the New World)*. Opus 95; played by Czech Philharmonic Orchestra, direction George Szell. Victor set M-469, five discs, price \$7.50.

■ This is by far the best performance of the *New World Symphony* on records, not alone because the buoyant and carefree qualities of the music are set forth better than they have been before, but also because the orchestral playing is of the highest order. The exceptional definition of detail and the rich tonal quality, the fine precision and the alert response of the players here is generally only associated with American orchestras. That the Czech Philharmonic is justly famed for its splendidly matched brasses and woodwinds this recording will prove.

INGHELBRECHT: *Derniers Nurseries (Last Nursery Suite)*; played by Symphony Orchestra, direction of the composer. Columbia disc 69339-D, price \$1.50.

■ It seems strange that as important a man as Inghelbrecht should have recorded only

for Pathé. He is gifted not alone as a sensitive and comprehending conductor, but also as an ingenious composer. His *Sinfonia brève*, the recording of which is now withdrawn, is a skillfully contrived score. In all, he has written three suites on French nursery songs, of which this is the last. The scoring here is witty and full of delicious humor. The nursery songs upon which the suite is based, are *Little Christopher*, *When I Was a Little Girl*, *Dance the Bamboula*, *John of the Moon*, and *The Little Match Peddler*.

This is a truly delightful record, one which I heartily recommend that all my readers be certain to hear.

GAUBERT: *Les Chants de la Mer*; played by the Paris Symphony Orchestra, direction of the composer. Columbia set X-109, two discs, price \$3.25.

■ Philippe Gaubert is best known as a conductor. Since 1919 he has been associated with the Société des Concerts du Conservatoire, and since 1920 with the Paris Opéra, where he is highly regarded for his performances of the Wagnerian repertory.

Marc Pincherle, the French critic, states that Gaubert's success as a conductor "has somewhat overshadowed the other aspects of his artistic personality." As a flutist, Gaubert is regarded as a leading player on his chosen instrument, and as a composer he has contributed, according to Pincherle, a list of important chamber music compositions, lyric works and ballets.

The present work, which dates from shortly before 1930, at which time this recording was made, is divided into three parts: *Chants et parfums, mer colorée*; *La Ronde sur la Falaise*, and *La-bas, très loin sur la mer*. In character this music owes much to Debussy and Wagner among others. It is a well made, consistently songful score, music of color and mood, smoothly and agreeably orchestrated, but lacking in imaginative distinction and in essential vitality. Why it is being released here at this time, practically eight years after it was brought forward in France, is incomprehensible, since the music is not of great importance nor the recording outstanding.

Since there are no notes included with the set, and no information available on the work in this country, one can only conjecture about the composer's program, which is hinted at in the titles of the three parts. The first section is the longest, taking both sides of the first record; the music begins quietly with a touch of mystery, gradually building and swelling into a climax. The structure here as elsewhere is homophonic rather than polyphonic, with long drawn out melodies which border on the saccharine. The second section is in the manner of a scherzo, and the finale is tonally fuller and somewhat bolder in mood. Agreeable music, but not the kind that one is apt to return to again and again with any amount of relish.

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HAYDN: *Symphony in G major (Military)*; played by the Vienna Philharmonic Orchestra, direction Bruno Walter. Victor set M-472, three discs, price \$5.00.

■ Haydn's *Military* is one of his finest symphonies. The scoring for percussion in the second movement, the so-called Turkish effect of the 18th century, presents a problem in recording that has not been ideally solved as yet. Although this recording is infinitely better than the one by Knappertsbusch, issued a half-dozen years back, it still leaves something to be desired in the clarification of Haydn's "trick" scoring. The symphony is misnamed because of this scoring, since there are no martial qualities in it. Walter gives a good account of the score, but one has the feeling that the monitoring defeats the conductor's intentions on more than one occasion.

• •

MOZART: *Adagio and Fugue in C minor, K. 546*; played by Adolf Busch and his Chamber Players. Victor disc, 12324, price \$1.50.

MOZART: *Rondo in D major, K. 382*; played by Edwin Fischer and his Chamber Orchestra. Victor disc 15185, price \$2.00.

■ Last month through an error in make-up my review of the *Adagio and Fugue* was placed under the head of the *Rondo in D major*. Because of this I will consider the two works under one head here. Busch and his players give an admirable performance of the *Adagio and Fugue*, and conclusively prove, for me at least, that the work gains in vitality when performed by a body of strings, instead of by a string quartet.

The *Rondo* is a particularly treasurable Mozartean gem, a work full of that beauty and elation that seem to have been Mozart's by divine right. Written in Vienna in the composer's twenty-sixth year as a new finale for his *D major Concerto, K. 175*, which he was featuring at that time on his concert programs, this work was so highly regarded by Mozart that he wrote his father — "I have made it especially for myself and I want no one to play it after me except my dear sister."

Fischer's performance here is warm-hued and appropriately gracious, and the reproduction is good.

—P. H. R.

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GRIEG: *Peer Gynt - Suite No. 1, Opus 46*; played by the Grand Orchestre Philharmonique, direction of D. E. Inghelbrecht. Columbia set X-110, two discs, price \$3.25.

■ Inghelbrecht gives an uncommonly good performance of this music, a straightforward yet expressive reading avoiding sentimentality. The recording here is adequate.

—P. G.

• •

MOSSOLOV: *Steel Foundry*, from *Symphony of Machines*; and MEYFUSS: *Dnieper Water Power Station*, from *Second Descriptive Set*. Columbia disc, 10-inch, No. 17121-D.

SHOSTAKOVICH: *The Age of Gold (Ballet)*—*Polka and Danse Russe*. Both played by Paris Symphony Orchestra, direction of Julius Ehrlich. Columbia set 347, price \$2.50.

■ When Pathé issued these two records in Paris about five years ago they created no end of excitement both there and over here. Here was music of the New Russia, performed by the man whom many regarded as the foremost interpreter of "Slav musical art", Julius Ehrlich, leader of the State Opera in Leningrad.

Blatant, vulgar and extremely noisy, this music, however, hardly spoke well for the musical art of the New Russia. The Mossolov and Meyfuss pieces impressed some as highly effective descriptive works (which they undeniably are) but their raucous din was hardly rewarding in repeated performances.

The excerpts from the talented Shostakovich's ballet, *The Golden Age*, were somewhat disappointing too, but for another rea-

son. Despite the composer's ingenuity at burlesque in this music, one could not help remembering that Stravinsky had been much cleverer at this sort of thing.

From the reproductive side the music has been well served, although *Steel Foundry* has been recorded to better advantage recently by Victor.

. . .

RESPIGHI: *Gli Uccelli (The Birds)*; played by Brussels Conservatory Orchestra, direction of Desiré Defauw, Columbia set X-108, two discs, price \$3.25.

■ Respighi's two suites based on old dances and airs for lute proved so successful that the composer was urged to write a third. Turning his attentions to compositions for keyboard instruments prior to the piano, he decided to select a group of these bearing the names of birds; hence this suite. Regarding this work it has been said that Respighi was wise in selecting pieces in which the delicate humor of their subject is entirely comprehensible, and that he has achieved a suitable orchestral garb to preserve the dainty charm of the original compositions.

The suite is divided into five movements, the first of which, marked *Prelude*, is after Bernardo Pasquini (1637-1710). The music imitates a group of birds, the hen, the cuckoo and the nightingale. The second movement, called *The Dove*, is based on music by Jacques de Gallet (17th century); and the third movement (on the same record face—side two) is *The Hen*, after Rameau. (This latter piece can be heard in its original form on Victor disc 15179 played by Landowska.) The fourth part of the suite, after an anonymous English composer, is *The Nightingale*; and the fifth part is *The Cuckoo*, also after Pasquini. (The original version of the latter, called *Toccata sur le jeu du Coucou*, can be had on a French Columbia disc, No. DFX42, played by Simone Plé.)

The performance of this amusingly imaginative music has been neatly contrived by the talented Belgian conductor, Defauw. Although the recording is several years old, it hardly needs to be improved in our estimation.

. . .

TSCHAIKOWSKY: 1812 *Overture (Overture Solennelle)*; played by the Boston "Pops" Orchestra, direction Arthur Fiedler, Victor set M-515, price \$3.50.

■ "The 'Pops' ride a war horse," says the Victor distributors' list. "We can only de-

scribe this recording as a rip-snorting performance." We endorse these observations. Fiedler, who seems to get more assignments like this than anyone else, certainly does justice to them. And how the recording engineers do let out on his efforts. Realism is the word, according to a Kentucky reader, who claims that his neighbors on both sides have been tremendously impressed with his 'Pops' recordings.

Tschaikowsky wrote his *Festival Overture*, 1812, in 1882. The work was commissioned for the All-Russian Exhibition of Arts and Crafts in Moscow, but was first performed at the consecration of the Cathedral of the Redeemer in the Kremlin during a musical festival commemorating the events of 1812 to which the cathedral owed its origin. The overture was planned to be performed in the square before the edifice by a large orchestra with the drum part entrusted to a battery of artillery. Ingenious and very effective, the overture has earned a popularity that even the composer considered undeserved. The conflict between the Russian *Hymn* (actually not written until 1883) and the *Marseillaise*, and the sensational scoring with pealing bells at the end make for good theatre and popular appeal.

—P. G.

. . .

WAGNER: *The Flying Dutchman - Overture* (3 sides); and *Tannhäuser - Grand March, Act 2*; played by Sir Thomas Beecham and the London Philharmonic Orchestra. Columbia set X-107, price \$3.25.

■ All the essential drama of the *Flying Dutchman* is condensed into the overture, and as Hale has said, "We are relieved of the avaricious father who is delighted at the thought of handing his daughter to the mysterious stranger; nor does one hear the bleatings of the saphead lover." The chief theme of the overture is that of the Dutchman, given out by the horns and bassoons at the beginning, a theme which has been called "among the enduring triumphs of the creative imagination (Gilman)." The overture is a stormy tone-poem, full of the surge and rush of the angry seas. It is based mainly on two themes, one the Dutchman's motive and other taken from Senta's ballad.

Beecham gives this overture a magnificent performance, shaping the music with a rarely affectionate hand.

The *Tannhäuser March* has always reminded me of circus music; it is of course music for a festive occasion, but it only re-

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quires a bit of burlesquing, which Beecham of course does not do, to make it completely banal and showy.

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WAGNER (Arr. Stokowski): *Tristan and Isolde, Prelude - Liebesnacht - Liebestod*; played by the Philadelphia Orchestra, direction Leopold Stokowski. Victor set M-508, nine sides, price \$9.00.

■ The "Leopoldians", as Mr. Gilman has called Stokowski's most ardent admirers, will know that they are "in for an occasion" with this new orchestral arrangement of much of the best music of Wagner's *Tristan and Isolde*, and will undoubtedly get just as "hot and bothered" over it as the annotator of the set, a most ardent "Leopoldian," does. Of course Stokowski renders unto Wagner all this is due him. What Mr. Gilman has said upon a past occasion can be repeated here. "It was a rare and memorable experience to hear Wagner's music lifted from the weary treadmill of routine and performed as it was . . . with freshness, conviction, enthusiasm, completeness of devotion . . . and, best of all, to hear it from such an orchestra as the Philadelphia."

"What miracles of color and design are contained in the symphonic tapestries of Wagner!" How apt seem these words of Lawrence Gilman, that unrivalled coiner of glowing phrases on the music of the great Richard, when one listens to Victor's splendid recording. How sensuously beautiful is the sound of the orchestra, how infinitely precise the response of the players to Stokowski's direction. It is really quite another orchestra, a more resplendent one, more glowing and sumptuous, more sensitized in definition than it has been lately.

There may be those who will wish to quarrel with Mr. Stokowski on his arrangements of Wagner, but there is more justification here than in the case of his arrangements of Bach. There are many who prefer their Wagner in the concert hall, without singers, and most assuredly Stokowski serves these people bounteously when he gives them such generously carved portions of *Tristan* at one sitting.

In his previously recorded arrangement of music from *Tristan and Isolde* (Victor set M-154) Stokowski termed it a "symphonic synthesis." This rather arbitrary title is dropped on the labels of the new recording. We are given to understand that the conductor considers his arrangement a sort of sym-

phonic poem. As such the present version with its inclusion of the music at the opening of Act 2, is preferable to the older one; for this addition, conveying the excitement of the waiting Isolde, supplies the contrast missed in the conductor's first arrangement.

Stokowski divides his "poem" into three parts, *Prelude, Liebesnacht*, and *Liebestod*. Part 2 of the musical panorama opens on side 4, with the *Introduction to Act 2*, and some twenty-odd bars of the hunting music from the first scene; then it skips to the *Daylight Theme* prior to Tristan's words, "O sink hernieder Nacht der Liebe!" This last comes midway in the long scene of the two lovers. This music in turn leads directly into Brangäne's *Warning*, with its beautifully divided strings, into which Stokowski skillfully weaves woodwinds in place of the vocal line (side 6). At the end of the *Warning Scene*, the *Eternal Rest* motive is heard (the annotator terms this motive *Love's Languor*), and here Stokowski's genius as an orchestral arranger is fully evinced. For he skips directly (side 7) to Wagner's re-use of this motive in Act 3, at the point where Tristan describes in a faint voice to Kurvenal his vision of Isolde coming over the sea, and the wounded lover sings despairingly, "Ah, Isolde, Isolde". Stokowski contrives to make the beautiful theme of *Eternal Rest* that much more impressive and telling, and the poignance of Tristan's grief logically leads into the *Liebestod* (end of side 7, sides 8 and 9).

From what has been said above the reader can gather that the recording has been most satisfactorily handled. —P. H. R.

Chamber Music

BACH: *Sonatas for Violin and Piano — Vol. 1: No. 1 in B minor, No. 2 in A major, No. 3 in E major*; played by Boris Schwarz and Alice Ehlers. Gamut set No. 7, six discs, price \$9.50.

■ Schweitzer's contention that Bach's sonatas for violin and clavier are heard to greater advantage when the harpsichord is used instead of the piano was proved to me many years ago when I acquired a Polydor record containing two movements of the *C minor Sonata* (No. 4) as played by Amar and Ramin. The incompatibility of the timbre of piano and violin in a Bach sonata, Schweitzer states, is "unpleasantly evident, for the composer has counted on absolutely homogeneous obbligato parts. This was obtainable in his day, the cembalo producing the pure tone of a string vibrating on a wood reson-

ance." The blend of the violin and the harpsichord, as these recordings will prove, is decidedly to the advantage of these sonatas in performance.

Gamut has recorded all six of the sonatas. The second volume containing sonatas Nos. 4, 5 and 6 will probably be available at our date of publication.

Like Beethoven's, Bach's sonatas "depict soul-states and inner experiences," says Schweitzer, "but with force in the place of passion. Whether he is sunk in sorrow or in mystical dreams, Bach always recovers himself in a compact fugal finale."

Four of the sonatas — Nos. 3, 4, 5 and 6 — have been available for some time in violin-piano versions on records. Why the

said to me, are "excellent Bach playing." They are happily dominated by the spirit of Mme. Ehlers, a rarely accomplished harpsichordist, and undeniably the more gifted artist of the two. The violinist, Boris Schwarz, maintains the uniformity of tonal strength necessary for the best possible delineation of the musical line, but unfortunately his tonal quality is not always pleasant. In the slow movements, for example, it is decidedly lacking in the requisite sentient warmth. It is Mme. Ehlers, rather than he, who is "deeply emotional" here.

The recording is remarkable for its balance of the two instruments, and the unusually quiet record surfaces help enhance the reproduction. —P. H. R.

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first sonata has not been recorded previously is difficult to understand because it is a most impressive and perfect expression. Although the second sonata is overshadowed by both the first and the third, it is nonetheless a fine work when considered by itself. The third sonata is curiously the most frequently played of the group, and although it is a beautiful work, it does not rank in my estimation above the first or the fourth.

The performances of these sonatas here, as Dr. Hans David, the Bach authority, has

BACH: *Sonata No. 2 in D major*, for harpsichord and viola da gamba; played by Ernst Victor Wolff and Janos Scholz. Columbia set X-111, two discs, price \$3.25.

■ Of the three sonatas which Bach wrote for viola da gamba and clavier, the second in D major is the least distinguished. It is regarded as more difficult than the fluent *G major Sonata*, which Wolff and Scholz have already recorded, although one would not suspect that fact from the performance here.

Some authorities contend that the gamba-clavier sonatas are better suited to the modern cello because of their emotional vitality. The effect derived from combining a cello and modern harpsichord is an entirely satisfactory one, but there is at the same time much to be said for the use of the gamba. It possesses a subtlety and refinement of tone, a more mellow and a more consistently mellifluous quality. In the recording here the tonal characteristics of the instrument are often belied, for the gamba takes on again and again the characteristics of a horn rather than that of a true string instrument. Yet the effect obtained is not a disagreeable one, and since the musicians do justice to the music, we can welcome this hitherto unrecorded example of Bach.

Like the first sonata, in G major, the present work is divided into four movements, two slow and two fast ones.

SCHUBERT: *Sonata in A minor* (cello and piano); played by Emanuel Feuermann and Gerald Moore. Columbia set 346, five sides, price \$4.50.

■ Schubert, it has been said, was, like a true child of his age, not indifferent to the possibilities of the then fashionable guitar. He wrote at least one quartet using the guitar, not just as an accompanying instrument, but placing it entirely on the level with the other three instruments employed, a flute, viola and cello.

The present work was written in 1824 for the *arpeggione*, a sort of guitar-cello invented by a Viennese by the name of G. Staufer. The instrument, possessing six strings, does not seem to have come into general use, and, as Grove's says, its very name would probably now be unknown if it were not for Schubert's sonata.

This is the second recording of this work that Columbia has issued. In its album 139, Cassado with Harty and his orchestra gave us a performance of the work which the cellist had arranged as a concerto. Hardly a momentous work, despite its flow of melody, there is more to be said for the Cassado transcription with its instrumental coloring than there is for the present version of the work.

Feuermann plays with exceptionally beautiful tonal quality throughout this recording, and of course Gerald Moore gives him fine assistance. Maybe it's because we're more

familiar with the Cassado performance, but somehow we did not get excited over this recording. We recommend when you hear the work that you listen to both recorded versions.

MOZART: *Sonata in D major* (for two pianos) K. 448; played by Weiner and Doucet. Columbia set X-106, two discs, price \$3.25.

■ A previous recording of this sonata, the only one Mozart wrote for two keyboards, engaged the services of Grace Castagnetta and Milton Kaye (Timely records Nos. 1302-3). These two sterling American artists were united in that recording perhaps for the first time, whereas the present artists are a well known French piano team of long standing.

The Castagnetta-Kaye performance was characterized by a spontaneity and sparkle, and the two players were in accord, but their performance lacked the assurance and polish of Messrs. Weiner and Doucet, who of course are old hands at this sort of thing. There is much to admire in both performances, but the scale of dynamics is somewhat better in the present set and the recorded tone of the piano is smoother and more mellow. The record surfaces here are also an improvement on the other recording.

Mozart wrote this sonata in 1781 for his pupil Josephine von Auernhammer to play with him at their lessons. The young girl was most talented, but according to Mozart a monster to look at, being fat and as uncomely as a peasant wench.

—P. G.

Keyboard

BRAHMS: *Variations and Fugue on a Theme by Handel*, Op. 24; played by Egon Petri. Columbia set No. 345, three discs, \$5.00.

■ These magnificent variations are unquestionably Brahms' finest set for the piano. Stripping Handel's ornate little theme down to its essentials, Brahms transformed it into a series of pieces bewildering in their variety of mood and adornment. In all of the twenty-five variations there is not one dud. Each is an independent picture, framed with a thoroughly pianistic resourcefulness; yet all are bound together by their common origin. The whole set is crowned by a splendid fugue. Such is the happy result when the imagination of one genius plays with an eight-measure melody written by another genius.

Petri's performance is a straightforward one. The work offers no difficulties to a pianist with a technic as big as his. In one or two spots he seems slightly heavy-handed; but most of the variations are done expressively. The Moiseievitch version in Victor set M-114 is more poetic and colorful, but it errs sometimes on the sentimental side and its recording, of course, is inferior to that of the present set. I found Petri's reading on the whole musical and satisfying, if not exciting.

—N. B.

BYRD: *The Bells*; and FARNABY: *Rosarios*, and SCHMID: *Passamezzo Ungaro*; *Saltarello suo*; played by Ernst Victor Wolff (harpsichord). Columbia disc 69328-D, price \$1.50.

■ Dr. Wolff turns mainly to 16th-century England for the latest addition to his record repertory, for both Byrd and Farnaby were English. Schmid was an organist in Strasbourg. Byrd's *The Bells* is a fine example of early keyboard descriptive music, and the other pieces are worthy companions. Dr. Wolff plays here with his customary urbanity and exactitude, and the recording is satisfactory.

—P. G.

RAMEAU: *La Poule*, *La Joyeuse*, *Les Sauvages*, *Menuet majeur*, *Minuet mineur*, *Les Tricotets*; played by Wanda Landowska (harpsichord). Victor disc 15179, price \$2.00.

DAQUIN: *L'Hirondelle*; LULLY: *Les Songses Agréables*, from the Opera *Atys*; and CHAMBONNIERES: *Chaconne and Rondeau*; played by Wanda Landowska. Victor disc 15186, price \$2.00.

■ Here is a group of musical cameos from the 17th and 18th-century clavecinists. The picturesque expressiveness and the delicate polyphony of these pieces are their chief charm. Mme. Landowska is in excellent form, playing with fine technical finish and appropriate élan. The two discs make a charming harpsichord recital. Rameau and Lully need no comment but Chambonnières perhaps does. A founder of the French harpsichord school, a forerunner and contemporary of Lully, he was a court player to Louis XIII and Louis XIV.

—P. H. R.

Violin

TSCHAIKOWSKY: *Andante Cantabile*, from *Quartet in D major*, Op. 11; and DVORAK (Arr. Kreisler): *Humoreske*; played by

Fritz Kreisler with Franz Rupp at the piano. Victor disc 15217, price \$2.00.

■ Kreisler plays here with his usual artistry and silken tone. Not being a sentimentalist, no matter how lush the music becomes, he always brings style and finish to the shaping of the music's contours. That is why his recordings of hackneyed pieces like these have found such a wide audience. If you admire the pieces recorded here, you will find this disc highly satisfactory.

—P. G.

Vocal

BERLIOZ: *L'Enfance du Christ - Le Repos de la Ste. Famille*; performed by the Paris Symphony Orchestra, directed by F. Ruhlmann, with Jean Planel, tenor. Columbia disc 69340-D, price \$1.50.

■ In a contest, held last year by the French newspaper *Candide*, this record was awarded the grand prize. And well it might have, for it is one of ineffable and heart-warming beauty.

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Berlioz's only oratorio *The Childhood of Christ* is in the form of a trilogy. The second part of this work, *The Flight Through Egypt*, was written first and the other sections added later. Elliot, in his book on the composer (Dutton-Master Musicians series) says, it seems regrettable that Berlioz "did not allow *La Fuite en Egypte*, with which Brahms was so much enchanted, to stand as a separate work. Widely different though it is from the remainder of the composer's music, it remains, so to say, 'all of a piece' — whereas *L'Enfance* as a whole" is not as successful.

The present selection is drawn from the third and concluding movement of *La Fuite en Egypte*. The Holy Family are resting by the wayside. The music opens in a pastoral mood as simple as it is original, as Elliot says, and as beautiful. The voice of the narrator, who is used as a connecting thread throughout the work, enters after the prelude telling of the flight through Egypt, and how they have stopped for rest. The tenor here sings this music as it should be sung, simply and expressively, and M. Ruhlmann conducts the orchestra in the same spirit. This is a record not to be missed by the musical connoisseur.

—P. H. R.

BUXTEHUDE: *Missa Brevis*; and J. H. SCHEIN: *Die mit Traenen säen*; sung by The Motet Singers, direction of Paul Boepple. Musicaft Album No. 24, two discs, price \$3.50.

■ Buxtehude's *Missa brevis* consists of a *Kyrie*, a *Gloria*, and a *Qui tollis*, sung a cappella. In it Bach's great predecessor and teacher looks backward towards the kind of composition associated with Palestrina; and one might almost mistake it for a work by the sixteenth-century Roman master if a certain robust forthrightness in some passages, traces of an instrumental kind of thinking in others, and a pervading feeling of modern harmonic structure did not betray the hand of a northern, and seventeenth-century, composer. The writing is smooth and flowing and obviously the work of a man deeply imbued with religious feeling and a master of his material.

Johann Hermann Schein (1586-1630) was a Saxon composer who became cantor of the Thomaskirche in Leipzig a century before

Bach obtained that position. His motet is a very interesting little work, abounding in melismas yet carefully observing the natural accentuation of the text, and noteworthy for the rather naive word-painting that stresses the contrast between such words as *Tränen* (tears) and *Freuden* (joy).

Both works are performed with good balance and intonation by The Motet Singers under the understanding direction of Mr. Boepple. The recording is excellent.

—N. B.

CHRISTMAS CAROLS of Many Lands; sung by the Vienna Choir Boys, directed by Viktor Gombez. Victor set C-3, four 10-inch discs, price \$6.50.

■ These are fine recordings from that unique group of young singers known as the Vienna Choir Boys. In the changing world of Europe one wonders whether the famous organization, from which the touring group who made these records came, will survive. The Wiener Sängerknaben is one of the oldest European musical institutions. It was organized by a decree of the Emperor Maximilian I in 1498. The boys who join this institute do so in their tenth year. They remain usually for four years or until their voices change. During the period that they are in the school they live entirely at the cost of the institute, where they are given excellent training, musical and otherwise.

The Wiener Sängerknaben have long taken an active and important part in the musical life of Vienna; and many great Viennese musicians at some time or the other have been among its members. Schubert, Haydn, Richter, Mottl and the contemporary conductor, Clemens Krauss, to name but a few, were members of this institute in their time.

It was a clever idea on Victor's part to have this choir sing a group of Christmas Carols. The selection has been well made. It contains: *Angels We Have Heard* (Old French); *Ayapo* (Indian); *Noël* (Old French); *Adeste Fideles* (Portuguese); *Weinnachtslied aus dem Vintschgau* (Tyrolian); *Es hat sich halt eroeffnet* (Tyrolian); *Stille Nacht* (Austrian); and *Maria auf dem Berge* (German).

The purity of the voices and the unaffected simplicity of the performances will undoubtedly appeal to many. The recording is good.

—P. H. R.

CILEA: *L'Arlesienne* — *Lamento di Federico*; and MASCAGNI: *Lodoletta* - *Se Franz dicesse il vero*; sung by Galliano Masini. Columbia disc 9151-M, price \$1.50.

■ Masini, who, we have been given to understand, prides himself on having little or no vocal training, lacks distinctive style, freedom and polish, the essential attributes of a great singer. It is quite evident that he possesses a truly phenomenal natural voice, but judging from these recordings and one public appearance we heard he does not know how to use his voice to best advantage. He lacks freedom in his upper register, and in striving for point or line he too often pinches his tones to the detriment of their quality.

Both Schipa and Gigli have given us better records of Frederico's *Lamento* from *L'Arlesienne*, a lugubrious and sentimental piece at best. Masini's recording of the tenor aria from the third act of Mascagni's *Lodoletta* is an only recording. It is not a very impressive solo, although the tenor seems more at ease in it than in the other air.

• •

REFICE: *Cecilia* - *Aria l'Annuncio* (disc 9148-M), and *La Morte di Cecilia* (disc 9149-M); sung by Claudia Muzio with orchestra conducted by the composer. Columbia set X-112, price \$3.25.

■ The first of these recordings was issued by Columbia in 1935 (disc No. 9098-M). The second, we understand, is the last recording of the noted singer that Columbia can bring out. As in previous recordings, and in the first of these, this last disc conveys "the power and extraordinary sweetness" of Muzio's full and mezza-voce tones, and her "exalted, and impassioned emotional intensity."

The opera *Cecilia*, the chief role of which Muzio created at its première in Rome several years ago, is by Lincio Refice, the conductor of the Liberiana Choir of the Church of Santa Maria Maggiore in the Italian capital. It is a religious opera, concerned with the life of St. Cecilia. No libretto or score of the opera is available here, but one does not regret this. The music is hardly of sufficient consequence to make the recordings valuable from any other standpoint than that of the lovely artistry of the late Claudia Muzio. As A. P. D. said in reviewing the first of these two discs, it is improbable that anyone would care for this music with an indifferent singer; Muzio's genius alone

makes this standardized type of Italian opera excerpts worthy prizes for all collectors of the records of great voices.

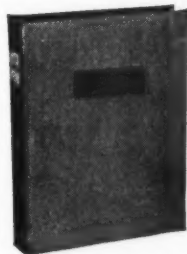
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MOUSSORGSKY: *Boris Godounow* - *Prayer of Boris*, and *Death of Boris* (Act 4); sung by Feodor Chaliapin. Recorded during actual performance at Royal Opera House, Covent Garden, London, July 4, 1928. Victor disc 15177, price \$2.00.

■ One of the finest recordings that Chaliapin has left us — this same scene, which constitutes the finale of the opera, is Victor disc 6724. The record was an early electrical one made in 1927 in a studio in London. Mr. Miller in his recent article on the singer's records called this one of the greatest records of all times. On the strength of this we would have liked his opinions on this one, but owing to circumstances beyond our control, Mr. Miller was not able to review it for us this month.

In our opinion, this is as fine a record as the earlier one, and is all the more thrilling because of its atmosphere of the opera house, the footfalls of the actors, the voice of the

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prompter, and the slight extraneous noises from the audience. Chaliapin was in superb form when he sang this performance in London ten years ago, and the recording is remarkable when we consider how long ago it was made. Perhaps some may prefer the clearer vocal recording of the studio, but, despite a slightly veiled tone upon occasion, the voice emerges from this disc with a richness of tone and a dramatic intensity that can only be got, we believe, before an audience.

There were two other records (now withdrawn) made at the same performance, one containing a more complete version of the *Monologue* from Act 2 than those now available, the other containing the *Clock Scene* from the same act, and the choral opening of the fourth act. Perhaps it would be a good idea to re-issue these discs also. —P. G.

• •

HANDL, Jacob: *Adoramus Te Jesu Christe*; and *Nunc Dimittis* (From Greek Liturgy, translated, edited and arranged by P. Tschesnokoff), and *Gloria* (From Greek Liturgy, arranged by Noble Cain after Tschesnokoff); sung by the Augustana Choir. Victor disc 15214, price \$2.00.

■ Jacob Handl (1550-1591), born in Southern Austria and trained in the Venetian School, established his reputation in Austria and Prague. Long highly regarded in Germany, he is ranked by historians as one of the foremost German contrapuntists during the Palestrina epoch. His *Adoramus Te Jesu Christe* with its reposeful beauty shows a decided gift for lyrical polyphony.

This is by far the best recording of the Augustana Choir to date, and musically the most valuable. Although the excerpts from the Greek Liturgy on the reverse face of the record are well sung, one wishes that more appropriate partners had been chosen for the Handl composition. —P. H. R.

• •

KERN: *Gems From Jerome Kern Musical Shows*; Victor Light Opera Company. Leonard Joy, director. Victor set C-31, six discs, price \$9.00.

■ If there is one American popular composer of our time whose work has the seeds of permanence, that man is surely Jerome Kern. It is somewhat surprising therefore, that no large-scale recording of his works has been attempted until now. Fortunately

this collection is of such high quality that one feels it has been well worth waiting for. The selections here included have been very judiciously chosen, ranging from some of his very first published works until the present, and the arrangements are highly effective, fortunately lacking the occasional pretentiousness that marred the Gershwin album. Soloists and chorus (the latter very tellingly used) are of uniform excellence, and Mr. Joy is to be credited with a highly successful job. —H. V. N.

• •

PUCCINI: *La Bohème*, Opera in four acts. Sung in Italian with the following cast: Mimi - Licia Albanese; Musetta - Tatiana Menotti; Rudolfo - Beniamino Gigli; Marcello - Alfro Poli; Colline - Duilio Baroniti; Schaunard - Aristide Baracchi. Members of chorus and orchestra of La Scala Theatre, Milan. Conductor: Umberto Berrettoni. Victor sets M-518, seven discs, price \$10.50, and M-519, six discs, price \$9.00.

■ It is ten years since the two existent electrical recordings of *La Bohème* were issued. Both had their particular merits, and neither was distinguished for an entirely adequate cast. The same thing may be said here.

We are given to understand that this set is one of a series of complete operas which La Voce del Padrone (the Italian branch of His Master's Voice) aims to record, featuring the voice of Gigli, who is regarded as the foremost living Italian tenor. A second set has already been made: Puccini's *La Tosca*; and we presume that others will be carried out when Gigli returns to Italy after his American tour.

The performance here, judged as a whole, is good one, but by no means completely satisfying. Vocally the men are much better than the women. Gigli is in top form, and we feel certain his admirers will not be disappointed in his presentation of the Murger-Puccini poet. There are a number of voices new to records here, not all of which show up to complete satisfaction. One of these, Poli, who sings Marcello, improves as the score progresses, emerging in the last two acts as a singer of front rank in Italian opera.

Licia Albanese, the Mimi, is a young artist who, we hear, is highly regarded in Italy. Her singing often recalls Bori's; the production of her upper register, for example, being similarly focused, but she lacks the exquisite nuance of line and the emotional intensity that Bori owned in her time. Alban-

ese's high notes are too often lacking in roundness and in tonal richness. Her inability to convey convincingly the dramatic expressiveness of a scene is disappointing; particularly is this true in Act 3. Undoubtedly the lady has the essential qualities of a good actress on the stage, and possibly her voice is heard to greater advantage in the theatre, but for recording her vocal inequalities are decidedly against her. The Mimi of both Torri and Pampanini, who can be heard in the previous recordings of this opera, is greatly preferable.

Musetta is a role too often consigned to a second-rate artist. Menotti is no more than just this. Although she manages to project the character satisfactorily, she often does so at the sacrifice of good vocalization.

The balance of the parts is capably handled and the singers are as good as we generally get in opera houses both here and in Europe.

From the standpoint of singing, an honest comparison with the previous recordings of *La Bohème* will disclose that the new set, save for Gigli, who is a vast improvement over Marini and Giorgini, lacks distinction. It is Gigli's show. From the standpoint of recording, it is of course another matter. The new set is infinitely preferable in every way to the others, except that the finales of Acts 1 and 3 are too powerful for the good of the composer's directions as outlined in the score. Gigli's top note at the end of the first act duet is permissible in Italy, expected, as

a matter of fact, but is hardly conducive to the preservation of Puccini's conception of the scene.

The last act is exceptionally well sung. Here, Albanese traces the melodic line more lyrically and her upper tones are not so edged. Although it cannot be said that the last act here is presented with the rarely unified realization of the recent Columbia set, directed by Beecham, it is however the one part of the opera that definitely eclipses the older recordings.

—P. H. R.

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WAGNER: *Excerpts from Parsifal and Lohengrin*; sung by Lauritz Melchior with the Philadelphia Orchestra, direction of Eugene Ormandy. Victor Set M-516, 2 discs, price \$4.50.

■ Melchior is that rare bird among Wagnerian tenors — a singer who knows that Wagner's lines were written to be sung. He does not bark or shout in declamatory measures; he does not clip his tones short in legato phrases; he does not garble rapid passages; and his high notes ring out firm and clear. Moreover, he utters the word meaningfully and intelligibly. This album represents him at the top of his form; it will consequently appeal to all Wagnerites.

The excerpts offered here include the passage in Act II of *Parsifal* beginning, "Amfortas! Die Wunde! die Wunde!" in which Parsifal is awakened by Kundry's kiss to a full realization of his holy mission. This occupies two sides. The third bears Parsifal's final utterances (Act III), beginning with "Nur eine Waffe taugt", as he cures Amfortas' wound with the sacred spear. On the last side is Lohengrin's farewell: "Mein lieber Schwan!"

Mr. Melchior is given splendid support by conductor and orchestra, and the recording is full and rich. The notes give the texts, in German and English, of all the excerpts sung.*

—N. B.

Keyboard Additions

GERSHWIN: *Rhapsody in Blue*; played by José and Amparo Iturbi. (Piano duo.) Victor set M-517, two discs, price \$4.50.

■ Here is still another recording of the imperishable *Rhapsody*, this time in a two-piano version at the hands of Iturbi and his sister. The performance, uncut by the way, is distinguished by technical fluency and a rather astonishing insight into the essential nature of the music. (Iturbi is said to have a flare for American jazz and to play it upon occasion in private.) Of course anyone who understands the music of Liszt, and Iturbi surely does, can play the *Rhapsody* competently, since the Lisztian influence in the work becomes apparent as time goes on.

—H. V. N.

*The writer of the notes has neglected to mention that the lines, "Gelobter Held! Entflieh' dem Wahn! Blick' auf, sei hold der Huldin Nah'n!", in the first *Parsifal* excerpt, are sung in the opera by Kundry. The music to which they are set is played in the recording by an oboe.

SCARLATTI: *Sonata in A major, Longo* 345; and *Sonata in C minor, Longo* 407; played by Yella Pessl (harpsichord solos). Victor disc 1942, 10-inch, price \$1.50.

■ Miss Pessl, playing here on her new harpsichord, gives us two of her best performances on records. How much better Victor represents this sterling artist's work in recording can be noted if we compare this disc with her previous recordings of the Scarlatti Sonatas.

The works are chosen for contrast as well as for their musical worth. One of the sonatas, that in *C minor*, the artist has already recorded in her album set of the Scarlatti Sonatas. "The beauty and depth of feeling in this little work," Miss Pessl tells us, "was not fully revealed in my previous recording; partly owing to the fact that the instrument, upon which I formerly played, did not record as expressively as my new one. Believing that I could do better in the performance I asked for privilege of re-recording this sonata."

We must say that Miss Pessl definitely succeeded in realizing her wishes, for her playing of the lovely *C minor Sonata* here is certainly more rewarding and the reproduction is a vast improvement over the other one. Seldom does an artist have the opportunity to re-do a performance. Victor is to be congratulated upon its foresight in permitting Miss Pessl to realize her best achievements. (The absence of the Longo numbers on the labels here is regrettable.) —P. G.

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Record Collectors' Corner

Julian Morton Moses

ONE OF LIFE'S BIZARRE CONTRASTS WAS brought home last month when the papers carried news of the death of Alma Gluck in her early fifties and a picture of Emma Calvé as gay and youthful as ever in her eighties. In so many other ways these two were poles apart. The one belied her racial background in her stage performances, the other expanded it to cover such potent and versatile characterizations as would seem impossible for any of her watery successors today. The first, restricted by endowment and style, kept within the narrow limits of her medium, while the second, with a range of over three octaves stormed merrily through all operatic genres and every conceivable type of vocalization. Only in success were they alike.

I do not mean to suggest that Gluck was by any means the equal of Calvé. Yet both had the attribute of knowing one's possibilities and adhering to them. Compare this quality to those apparent today, when inadequate singers of movie stature attempt Manon, Mignon, Violetta, and when an artistically bankrupt management relegates truly eclectic and traditionally inspired artists to secondary appearances. It is not coincidence that the history of the Golden Age of opera begins with Grau and ends with Toscanini.

To return to our featured artists or rather their records, it should be noted that both made extensive appearances before the frightening horns so aptly described by Madame Farrar last month. First, Alma Gluck, whose distinction it was to make the best-selling red seal Victor record ever issued and that, believe it or not, her *Carry Me Back to Old Virginny* (No. 74420), said to have sold over a million copies. Much of her more artistic material seems to have been withdrawn early from the catalogue and, in

addition to the two pieces reviewed later, includes the *Sonnambula* aria, No. 74263; *Parla Waltz*, No. 74334, the *Ein Monoton*, No. 87208; *Le Bonheur est chose légère*, No. 87028 (the last two with her husband, Efrem Zimbalist), as well as one of the few excursions outside of her field, the *Samson* air, No. 64592 and the never seen *Robin Adair* No. 64593.

For her share of phonographic honors, Calvé can boast some of the earliest celebrity recordings (into which she literally had to be dragged), a large group of Pathé sapphire-cut discs including a *Casta diva*, and finally, her enviable group of Victors made in the 1907-08 period and later in 1916. In

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BUSONI: *Sonatina (ad usum infantis)*. Disc 23.

BUSONI: *Sonatina (In Diem Nativitatis Christi (MCMXVII))*. Disc 24.

Both played by Michael Zadora

SCRIABINE: *Piano Sonata No. 4 in F sharp major, Opus 30*. Katherine Ruth Heyman. Disc 20.

CLEMENTI: *Piano Sonata in B flat Major, Opus 47, No. 2 (3 sides)*; HAESSLER: *Grande Gigue (1 side)*. Arthur Loesser. Discs 21-22.

HAYDN: *Sonata in F major (No. 20 in Peter's Edition)*. Arthur Loesser. Disc 19.

BRAMHMS: *Piano Sonata No. 2 in F sharp minor, Opus 2*. Arthur Loesser. Discs 15, 16 and 17, in album, 50 cents extra.

CLEMENTI: *Piano Sonata in G minor, Op. 50, No. 3 (Didone Abbandone)*. Arthur Loesser. Discs 13 and 14.

CHARLES T. GRIFFES: *Piano Sonata*. Harrison Potter. Discs 10 and 11.

ERNEST BLOCH: *Five Sketches in Sepia*. Harrison Potter. Disc 12.

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this connection, it should be noted that Nos. 88085, 88087 and 88089 listed on page 15 of the Record Collectors' Guide, came out first with orchestral accompaniments, but were replaced by piano versions.

The Historic Record Society makes a proud if sad announcement of an autographed release by Alma Gluck (No. 1037, twelve-inch disc, price \$2.25). The side for which she signed the labels shortly before her death is the beautifully sung *Liuba's Air* from *The Czar's Bride* (in German). Issued November 1914, this is one of her very best records and it is hoped the Society will carry out its intention of coupling it with the October 1911 issue of Rameau's *Rossignols amoureux*, a still greater representation of her art.

Continuing its Odeon-Fonotopia series, the Society presents a real find in a coupling by the extremely famous French baritone, Jean Francois Delmas (No. 1039, 10 $\frac{3}{4}$ -inch disc, price \$2.25). This noted singer, who assisted at most of the Wagnerian premières in Paris as well as in those of the contemporary native works, sings *Wotan's Farewell* from *Die Walküre* in French and the haunting *Pauvre martyr obscur* from Paladihle's opera, *Patrie*.

In this same series, there was also issued last month a coupling by Amelia Pinto of Eva's air from *Die Meistersinger* and *Ei di vener* from *La Juive* (No. 1035, 10 $\frac{3}{4}$ -inch disc, price \$2.25).

The International Record Collectors' Club bulletin for this month contains three records, half of the sides being devoted to re-recordings, which is two too many. A pair of these continue the series of Blanche Arral releases, of which a fourth will complete the album and bring satisfaction to all who want it. The selections are Micaela's air from *Carmen* (original Edison B167, later 35001), and a bolero from Lecoq's *Le Coeur et la Main* (B190 - 35005), and the record, No. 135, is a twelve-inch disc, price \$2.25. If these are as faithful to the originals as the previous Arrals, they should prove very fine renditions, indeed.

As for the third re-recording, it combines on one side two of Emma Calvé's rarest 1902 London selections, the *Megali* song of Massenot and a serenade from his little known *Zanetto* (G & T Nos. 3282 and 3284), and for the other side, a repressing (not a re-recording) of the Victor record No. 88123 containing both *Ma Lisette* and *Le Printemps* (No. 134, twelve-inch disc, price \$2.25). Whatever excuse exists for re-recording cylinders and hill and dale discs, we can find

little for lateral cut plates particularly of so well represented an artist as Calvé. However, if you've given up all hope of finding the 1902 discs in something nearer the original form and if you don't already have the other side, which is her best single record, this ought to interest you.

As its contribution to the Odeon-Fonotopia series, the club announces a release of Salomea Krusceniski, the second and more successful Madame Butterfly, in the famous aria from that opera and one from Catalani's *Loreley* (10 $\frac{3}{4}$ -inch disc, price \$2.25).

The Barrientos record, same size and label as the above, but only \$2.00 in price, has finally arrived and justifies all extravagant expectations previously expressed.

In the Popular Vein

Horace Van Norman

Standard Popular

AAAA—From *Now On*, and *Get Out of Town*. Eddy Duchin and his Orchestra. Brunswick 8252.

Just when the idea that Cole Porter had about shot his bolt was beginning to become rather distressingly prevalent, this rather mercurial person comes forward with a score, in *Leave It to Me*, which is second only to the incomparable *Anything Goes*. Here is a score which possesses virtually everything one expects to find in a Cole Porter show, distinctive and well-contrasted melodies, intelligently bawdy lyrics and, in general, a thorough-going competence in the business of putting a musical show together which has been in evidence only too infrequently during the past few seasons. The above tunes, while outstanding from the standpoint of pure melodic interest, may conceivably be topped in general popularity by several other numbers in the score which bring Porter's renowned penchant for the lyric that leers to its highest point of development so far. Recordings of these will no doubt be available by next month's issue, but in the meantime this pair serves to illustrate very clearly the definite superiority of the score. Both are extremely simple but essentially original tunes which have the unmistakable Porter earmark, and both will be played long after the show which introduces them has concluded what seems certain to be a lengthy run. Duchin properly plays them

in an elegant yet straightforward manner which emphasizes their exceptional quality, rather than obscuring them, as more complex arrangements might have done. Duchin, along with a mere handful of other leaders, seems to understand that the less monkeying done with a good tune the better.

...

AAA—*Blue Nightfall*, and *Two Sleepy People*. Jean Sablon with Lou Bring and Orchestra. Victor 26092.

■ The Gallic threat to Bing Crosby, M. Jean Sablon, seems finally to be hitting his stride after a somewhat lengthy and unsuccessful sojourn in America. A personable chap with an extremely effective crooning technique, his French recordings seemed to mark him for a sure-fire rise to popularity, which he seems now to be realizing, via his Hollywood broadcasts. *Blue Nightfall* is practically made to order for him and he does a characteristically suave, swooning job on it. *Two Sleepy People*, Hoagy Carmichael's hit for this month, appears to evade him a bit, however. This number, obviously patterned after *Thanks For the Memory*, and featured in the film of the same name, requires the nonchalant, folksy quality that Bob Hope and Shirley Ross no doubt bring to it in the film. Sablon doesn't quite catch it (the number really calls for two vocalists anyway) but that won't prevent it from being a best-seller.

...

AAA—*This Can't Be Love*, and *Sing for Your Supper*. Horace Heidt and his Orchestra. Brunswick 8257.

■ It is a rare month indeed which brings two such zooming musical comedy successes as *Leave It to Me* and *The Boys From Syracuse*. That the latter will rank with the finest scores that Rodgers and Hart have given us I hope and believe. We shall have to take it more or less on faith, however, until more satisfactory and representative recordings of the tunes appear. After all, whatever Horace Heidt plays is primarily Heidt and only secondarily this number or that. Of all the mannered orchestras which infest the air-planes, his, I believe, is the most mannered. And this is precisely what one doesn't want in tunes of this quality. Duchin would have been an infinitely happier choice. Judged by Heidt standards, of course, these are excellent recordings, and there would be no particular cause for complaint, if, paradoxically, the numbers were only a little worse than they are.

Record Buyers' Guide

OF THE NATION'S MOST RELIABLE DEALERS

LOS ANGELES, Cal.

Birkel-Richardson Co.
730 West 7th Street

SAN FRANCISCO, Cal.

Sherman, Clay & Co.
Kearny and Sutter Streets

WASHINGTON, D. C.

Bloomfield Music Shop
523 — 13 Street, N. W.

CHICAGO, Illinois

Lyon & Healy

Wabash at Jackson Boulevard

CHICAGO, Illinois

The Rudolph Wurlitzer Co.
111 S. Wabash Avenue

INDIANAPOLIS, Indiana

L. S. Ayres & Co.
1 - 15 Washington Street

INDIANAPOLIS, Indiana

Pearson Co., Inc.
128 N. Pennsylvania Street

NEW ORLEANS, Louisiana

G. Schirmer of Louisiana, Inc.
130 Carondelet St.

BALTIMORE, Maryland

The G. Fred Kranz Music Co.
327 North Charles Street

BOSTON, Massachusetts

The Boston Music Company
116 Boylston Street

BOSTON, Massachusetts

M. Steinert & Sons
162 Boylston Street

Worcester

Springfield

CAMBRIDGE, Massachusetts

Briggs and Briggs
1270 Massachusetts Avenue

MINNEAPOLIS, Minnesota

Paul A. Schmitt Music Co.
77 South 8th Street

KANSAS CITY, Missouri

Jenkins Music Co.
1217 Walnut Street

ST. LOUIS, Missouri

Aeolian Company of Missouri
1004 Olive Street

(Continued on Inside Back Cover)

AA—*Deep In a Dream*, and *Gardenias*. Skinny Ennis and his Orchestra. Victor 26094.

■ We are sorry, but even a slight dose of Skinny Ennis gives us an acute attack of mal de mer. He is, we believe, the most completely annoying vocalist (so-called) in all the land, and believe us, that's covering a lot of territory. It gives us a great deal of satisfaction, therefore, to say that this, his second disc since being elevated to leadership of his band, will bowl the gals over by the hordes and be an extremely successful record indeed.

• • •

A—*Simple and Sweet*, and *I Won't Tell a Soul I Love You*. Bunny Berigan and his Orchestra. Victor 26086.

■ This rates comment chiefly because it represents perfectly the sort of flagrant recording miscasting all too prevalent at present. If they had deliberately tried to find a completely unsuitable band or treatment for the numbers under consideration, they couldn't have done better (or worse) than Berigan. *I Won't Tell a Soul*, in particular, is the sort of sloppy English ballad that almost anyone could have done adequately. Anyone, that is, but Berigan. The result is a thoroughly innocent, inoffensive little tune slaughtered to make a trumpeter's holiday.

Hot Jazz

AAAA—*A Swing Session with Benny Goodman*. Victor Album P-3, price \$3.50.

■ This set consists of four records. Two of them are by the complete band and contain *Make Believe*, *The Blue Room*, *I Never Knew and Sweet Sue*. The quartet has three more sides, *'S Wonderful*, *Sweet Georgia Brown*, and *Opus 1/2*, while the trio does the single side, *I Must Have That Man*. There is a completely uniform degree of excellence throughout the set and one can only say that it represents more than adequately the work that Goodman is doing today and must therefore be considered an absolute "must" for anyone even mildly interested in the band. It is difficult to single out any special side for praise when all are so fine, but the one that appeals most to us is the only original work of the lot, that rather adroit and thoroughly fascinating little trifle which chooses to struggle along under the title, *Opus 1/2*. From the label, one gathers that all four members of the quartet had a hand in its composition (which we doubt) but whoever concocted it deserves credit for something as original as it is charming, and of course the quartet plays it with incredible skill.

AAA—*Down Home Rag*, and *A Room With a View*. Tommy Dorsey and his Orchestra. Victor 26097.

■ One hot side and one smooth side by the boy who can play either equally well. The former is very fleetly done and compares favorably with the old Columbia Goodman recording of the same number. The latter is not, as one might naturally assume, the Noel Coward number of the same title, but a brand new number. What originality the lads show in picking song titles! Dorsey plays it with silken smoothness and Jack Leonard's vocal is exceptionally pleasing.

• • •

AAA—*Please Forgive Me*, and *Prologue to Black and Tan Fantasy*. Duke Ellington and his Orchestra. Brunswick 8256.

■ Ellington's *Black and Tan Fantasy* is one of the indestructible classics of American music. In the present version, Ellington has merely given us a modern arrangement of it, while keeping the original melody virtually intact. Why it should bear the somewhat pretentious title that it does here we do not know, but it is a welcome recording in any case, and its macabre beauty is just as thrilling now as it was a decade ago.

Other Current Popular Recordings of Merit

AAA—*Blue and Disillusioned*, and *Poor Butterfly*. Bobby Hackett and his Orchestra. Vocalion 4499.

AAA—*When the Sun Sets Down South*, and *Blackstick*. Sidney "Pops" Bechet with Noble Sissle's Swingsters. Decca 2129.

AAA—*Nightmare*, and *Non-Stop Flight*. Artie Shaw and his Orchestra. Bluebird B-7875.

AAA—*Big Foot Jump*, and *Five Point Blues*. Bob Crosby's Bob Cats. Decca 2108.

AAA—*F. D. R. Jones*, and *I Love Every Move You Make*. Chick Webb and his Orchestra. Decca 2105.

AAA—*My Reverie*, and *King Porter Stomp*. Glenn Miller and his Orchestra. Bluebird B-7853.

AA—*Tell Me With Your Kisses*, and *Shame, Shame*. Fats Waller and his Rhythm. Bluebird B-7885.

AA—*What Are Little Girls Made Of*, and *New Shoes*. Eddie DeLange and his Orchestra. Bluebird B-7855.

AA—*Ecstasy*, and *Dancing With a Debutante*. Spud Murphy and his Orchestra. Decca 2109.

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THEY DO NOT HESITATE . . .

The phonophiles have a magazine of their own. **THE AMERICAN MUSIC LOVER** is devoted entirely to recorded music, with an occasional perfunctory bow to radio. Edited by Peter Hugh Reed, this magazine has taken an independent stand and its reviewers, under Mr. Reed's vigorous guidance, continue to fight for the best standards in recorded music. They do not hesitate to lambast the recordings they do not like, even though the magazine's advertising revenue comes largely from the companies that manufacture the very products that are being criticized so severely . . . The critics of **THE AMERICAN MUSIC LOVER** are intelligent, trained men, who write honestly and helpfully on music and whose influence has not only been strong in spreading the gospel of the phonograph but also in encouraging the interest of the record-buying public.

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